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## A Rembrandt Sells Here for Over \$100,000



"PORTRAIT OF JORIS DE COULERY"

By REMBRANDT

Courtesy of Jacques Seligmann &amp; Fils

Messrs. Jacques Seligmann & Fils have recently sold to a Chicago collector this portrait by Rembrandt. It now makes its second trip across the Atlantic, as it once belonged to the Yerkes collection. The subject was originally a vintner who subsequently became a captain in the navy. The picture, given by him to his daughter in June, 1664, shows him in an officer's uniform, holding a musket. It is the only painting known by Rembrandt with such an accessory.

## ROUSSEAU FOR \$250, COROT, \$500, AT SALE

Small Prices of "Valuable Paintings of the American and European Schools" at Auction in New York

The auction sale of "valuable paintings of the American and European schools" (to quote from the catalogue), held last Friday evening at the American Art Galleries, developed some surprises. A large "Landscape" catalogued as a Theodore Rousseau, 39½ inches high and 34½ inches wide, was knocked down to the highest bidder for \$250. A medium-sized work catalogued as a Corot, 25 inches high and 19½ inches wide, went for \$500.

A large-sized Inness, 24 by 36 inches, was sold to an agent for \$1,850, while an A. H. Wyant, 13½ inches high and 18 inches wide, went for \$220. "La Fete," 16¾ inches high and 25½ inches long, catalogued as a Monticelli, brought

just \$525, and Homer D. Martin's "Lake George," 24 inches high and 42 inches long, realized \$420.

The ninety-five pictures in the sale, which came from different sources, including the collections of the Hon. James Smith, Jr., and the late Mary Clark Thompson, brought a total of \$31,415, or an average of \$345.22 for each work.

A report of the more important items follows:

- 9—"Spring," Willard L. Metcalf; William Macheth, Inc. .... \$300
- 10—"Moonlight on the Marshes," Dwight W. Tryon; Thos. W. Dunbar ..... \$205
- 14—"Winter," Willard L. Metcalf; Mitch Galleries ..... \$300
- 19—"Shine! Sir?" John G. Brown; Babcock Galleries ..... \$300
- 25—"Woodland Pond," Diaz de la Peña; Mrs. L. H. Pelouze ..... \$210
- 27—"Flower Girl," Childe Hassam; F. H. Shaw ..... \$220
- 28—"The Cattle," Marie Dieterle; Ferargil Galleries ..... \$200
- 30—"Forest in the Adirondacks," Wyant; S. S. Terry ..... \$220
- 39—"Les Taureaux," Rosa Bonheur; J. C. Foster ..... \$900
- 40—"La Fete," Adolphe Monticelli; F. H. Crockhard ..... \$525

(Continued on page 4)

## A Redfield Painting Sold at Aurora, Ill.



"VALLEY IN WINTER"

By EDWARD W. REDFIELD

Courtesy of the Grand Central Galleries

Among the many pictures which found purchasers at the exhibition recently conducted at Aurora by the Grand Central Galleries was this winter landscape by Redfield.

## BOGERT LIVES TO READ HIS OBITUARY

Associate Academician, Formally Announced as Dead by *The American Art Annual*, Is Very Much Alive

To a reporter who went to his home on a certain occasion to investigate a rumor that he was dead, Mark Twain said: "You may tell the public that the report of my death has been greatly exaggerated."

Georgé H. Bogert, landscape painter, is ready to make the same response to those who ask him about his decease—or he may utter a more emphatic denial, since there is more than a rumor in his case: his obituary notice has been formally published, and has been read by thousands of artists, art dealers and collectors, and others who have seen it in the *The American Art Annual*, which is issued by the American Federation of Arts, Washington, D. C.

The *Art Annual* for 1924, which appeared last January, contains the following, under the head of "OBITUARIES, 1922-1923":

BOGART, GEORGE HIRST, A. N. A.—A landscape painter, died at his home in Montclair, August 6, 1923. He was born in New York in 1864, and was a pupil of the National Academy of Design, and of Puvis de Chavannes, Aimé Morot and Boudin in Paris. He was made an Associate of the National Academy of Design, 1899, and was a member of the Society of American Artists, 1899; Lotos Club; Salmagundi Club, 1897; Artists' Fund Society. His awards included an honorable mention at the Pennsylvania Academy of the Fine Arts, 1892; Webb prize, Society of American Artists, 1898; first Hallgarten prize, National Academy of Design, 1899; bronze medal, Paris Exposition, 1900; silver medal, Pan-American Exposition, Buffalo, 1901; gold medal, American Art Society, Philadelphia, 1902 and 1907; silver medal, St. Louis Exposition, 1904. Work: "Surf and Wind, Rouen," "Chale Church, Isle of Wight, England," and "October Moonlight," Metropolitan Museum, New York; "Sunset," Corcoran Gallery, Washington, D. C.; "A Stormy Day at Katwyk, Holland," Buffalo Fine Arts Academy; "Sea and Rain," National Gallery, Washington, D. C.; "After Sunset—Longpre," Pennsylvania Academy of the Fine Arts; "Autumn Sunset," "Venice by Moonlight" and "Dordrecht," Brooklyn Institute Museum.

Insult was added to injury in this obituary by the mis-spelling of the artist's name, which is given as "Bogart" instead of Bogert.

The attention of THE ART NEWS was first called to the matter by a letter from H. W. Anderson of Chestnut Hill, Mass., which read:

"I have just learned that George H. Bogert, the New York painter, died some time during 1923. Will you please advise me if, and on what date, an obituary notice appeared in THE ART NEWS?"

The files of the paper showed no such notice, and then the *Art Annual* was consulted, and the obituary was discovered. An effort was then made to learn the facts. Art dealers who handle his pictures said that he had been seen in their galleries recently and that he looked very much alive. They added that he had given up his studio in Montclair and removed to Lyme, Conn.

More direct information was obtained from Carl J. Blenner, painter, who has a studio in the Sherwood, 58 W. 57th St. Mr. Blenner said that Mr. Bogert had leased his studio all of last summer. They had seen each other occasionally since, the last time about two weeks ago, after which Mr. Bogert left the city. He had said that he was going to Lyme. Another informant said:

"Mr. Bogert has become something of a recluse of late, but whether the publication of the obituary notice had anything to do with this I do not know. There is a belief in some quarters that the notice was sent to the *Art Annual* as a joke, but I suppose it would be impossible to prove this."

## Galesburg, Ill., to Raise Money for Art by Producing a Play

GALESBURG, Ill.—Galesburg art lovers will give a play to aid in raising funds for the purchase of one or two oil paintings included in the Carson, Pirie Scott collection recently shown at Whiting Hall.

Funds for the purchase of the pictures will be gained also by subscriptions. Mrs. A. C. Roberts was placed in charge of the general campaign, while Sam Harrington will direct the play, "Misty Morning," by John Carlson, and "Road to Amalfi," by Frederick Teller, are the two canvases selected for the Galesburg collection. The exhibitors have made special prices of \$800 and \$585, respectively.

The paintings will be hung in the Galesburg Club. If it is not possible to purchase both, it is likely that the one which meets the more popular approval will be selected.

## Baroness Wenner Portrays a Society Girl



"ENID"

By VIOLET BEATRICE WENNER

One of Violet Wenner's most recent society portraits is this pastel in brilliant colors of Enid, the charming daughter of Mr. and Mrs. A. Pierson-Riker, of 1050 Park Ave. Baroness Wenner, since her return from Europe, is busy at her studio, 21 E. 57th St., on several large portraits, including one of Nora Bayes, the actress.

## SHOEMAKER EXHIBITS IN SALON D'AUTOMNE

Two Paintings by a Man Who Repairs Shoes in the Montmartre Section Accepted and Hung in Show

PARIS—Two of the paintings hung in the Salon d'Automne, which are signed "Gaston Roulier," are not the work of a professional artist, but were done by a shoemaker.

M. Roulier has a shoemaking and repair shop in the Rue de Lambre, in the center of the artists' quarter, within a stone's throw of the famous Café du Dome.

One of Roulier's pictures is a Breton farm scene showing an old-fashioned bed cupboard which is peculiar to Brittany. The second is a landscape.

Gaston Roulier, although the first representative of his trade to have pictures hung in the Salon, is by no means the first of his kind in the Montparnasse district to succumb to the influence of life among artists and art students.

## SEURAT IS SHOWN IN VARIOUS PHASES

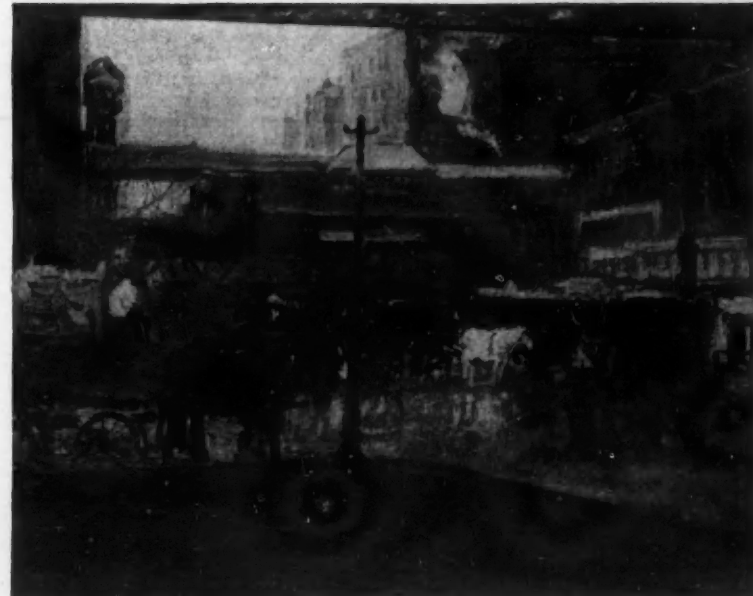
First Comprehensive Exhibit of His Work in New York Given at the Brummer Galleries—Other Shows

Georges Seurat, greatest of the Neo-Impressionists, or Pointillists, died in 1891. The first comprehensive exhibition in New York of his work is now being held at the Brummer Galleries at 27 East 57th St. This important collection represents his early, middle and final period, and it is composed of twenty paintings and a dozen drawings.

Some of these works come from Paris and have never been shown here before. Four paintings are from the estate of John Quinn.

In his earlier pictures, "Paysanne assise dans l'herbe" and "Paysannes au travail," both painted in 1883, there can be discerned a trace of Delacroix and Millet. "Banlieue," painted in 1882, prefigures the change to come, for he is already using the fine dots of color from which he, with Signac, evolved the pointillist style.

## Gruppe Paints a Street Scene of Chicago



"STATE AND WATER STREETS, CHICAGO"

By CHARLES P. GRUPPE

Among the recent works by Mr. Gruppe is this picture of a well-known street corner in the metropolis of the Middle West. Paintings and water colors lately done by the artist are being shown in his studio in the Sherwood, 58 W. 57th St., afternoons from 2 to 6, and evenings by appointment.



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tillist style. This painting, which is un-  
usually fine, shows two white walls and  
a slender smokestack across an empty  
foreground.The full development of Seurat's latest  
manner has its best example in "Femme  
avec houppe à poudrer," whose vibrant  
color, rhythm of composition, and beau-  
tifully firm rendering of form show  
Seurat in his full significance as the heir  
of Ingres, the master of the scientific  
discoveries of the Impressionists and the  
precursor of that interest in "form"  
which became something of an obsession  
with the Post-Impressionists.There is also "Les Poseuses," a small  
canvas in which nudes in an interior  
and figures on the grass are combined  
in a manner which shows that the art  
of organizing a picture did not die with  
the ancient Persians nor was it waiting  
the advent of Matisse. There are also  
studies for the nudes in this remarkable  
group. The drawings are dramatic, full  
of emotion. The paintings are intellec-  
tual, dispassionate. The impression left  
by the exhibition is of a great creator  
rather than an innovator; his achieve-  
ment is in what he himself did, not in  
what he has influenced others to do.

Maurice Fromkes at Milch's

After an absence of some four years  
from New York, Maurice Fromkes re-  
turns from his continental wanderings  
with a group of paintings that is little  
short of a revelation. The entire space  
of the Milch Galleries is devoted to the  
exhibition of these canvases done in  
Spain and Tangiers, and the atmosphere  
of the Old World is brought out in the  
tapestries and brocades which have been  
temporarily installed.The exhibition falls into three divi-  
sions—portraits, still life and landscapes.  
The landscape is purely sprung from the  
inspiration of his recent experiences.  
Naturally, for an artist who has always  
had a predilection for vibrant color ef-  
fects, Spain offers a wonderful range of  
effects and subject matter, so that it is  
not surprising to find Mr. Fromkes mak-  
ing the most of gay shawls and broc-  
ades, blouses and mantillas. "La Mad-  
rileña," one of the most striking por-  
trait studies, shows a black-haired seño-  
rita wrapped in a vivid red shawl against  
a gray sky. "Dionisia" wears an orange  
shawl of vibrant hue, and "The Belle of  
Ronda" gives pause among the chro-  
matics of the exhibition with her white  
wrap seen against a white background.Several of the group compositions are  
effectively put together from the point  
of view of design and silhouette, but  
they lack something of spontaneity of  
conception. The landscapes somehowstrike the Spanish note most surely.  
"The Monastery of El Parral" shows  
the tawny Spanish countryside in great  
rising sweeps, with a grove of greenest  
trees cutting through the foreground.  
Space and atmosphere and topographical  
interest abound in this high-keyed paint-  
ing, as also in "Andalusian Fields" and  
"Silver Hills of Ronda." "Seville  
House-tops and Cathedral" is another  
fine piece of design and painting.

Gordon Grant's Ship Pictures

"Ships and the Sea" is the general  
heading on the catalogue of Gordon  
Grant's exhibition at the Howard Young  
Galleries, and this well-known marine  
painter has stuck manfully to his sub-  
ject, giving a graphic and appealing ver-  
sion of the days when the famous Ameri-  
can clipper ship spread its fair canvas  
to any breeze on the Seven Seas. Mr.  
Grant knows his subject from first-hand  
experience, having as a lad gone on a  
sailing ship around Cape Horn and hav-  
ing followed the sea as a devoted ob-  
server ever after.One or two canvases deal with fore-  
ground facts, as the "Rock Pool," a fine  
study of brown ledges with the sea nos-  
ing through, or "The Whale Men," where  
a dory full of sea hunters sits perched  
on the crest of a mid-ocean roller. Oth-  
erwise Mr. Grant contents himself with  
recording his enthusiasms in a more  
general way, picturing his ships at a  
discreet distance so that they may lose  
nothing of their majestic totality. Across  
the various canvases his ships, for the  
most part full-rigged and all sails set,  
sail their various courses, now close  
hauled and straining, now buoyantly  
racing before the wind.Each picture has a distinct tale to tell  
of particular craft and weather, particu-  
lar season and locality. "Rolling Down  
to Rio," "The South Seas," "In the  
Tropics," "The Roaring Forties," are  
some of the provocative titles. "Her  
Majesty, the Clipper," shows Mr. Grant  
at his very best, giving mood and pace  
to his racing waves and a lilting tone to  
the whole composition.

A Boston Portraitist at Ferargil's

Margaret Fitzhugh Browne, direct  
from an exhibition in Boston, is holding  
her first one-woman show in New York  
at the Ferargil Galleries. Some two  
dozen or so portraits and figure studies  
show her to be an artist taught to see  
in the Boston manner, taught to work  
after the distinguished and scholarly  
pattern set by the Boston school.There is little of the modern striving  
for dramatic and decorative effects in  
these canvases, for Miss Browne builds  
her portraits up with special emphasis  
on character portrayal. As she ably in-dicates in the preface to her catalogue:  
"Nothing can bring a human presence  
and personality to life as well as a di-  
rect and honest painting." This state-  
ment of artistic belief indicates the tenor  
of the portraits, and shows the painter's  
concern to be in producing for her cli-  
ents "an artistic representation and an  
accurate family record for posterity."The most impressive likeness is un-  
doubtedly the portrait of Henry A. Wise  
Wood, set down in yachting costume  
with sincerity and knowledge. Mrs.  
George L. Huntress, in gray costume re-  
lieved by red beads, is also effective, as  
is the likeness of Mrs. Carl Engel seen  
in profile against a dark background, her  
feather fan again supplying a contrast-  
ing note of color. In "The Art Stud-  
ents" and "A Studio Tea" Miss Browne  
has gone in for groups of figures, but  
her best work is to be found in her  
single portraits.

Macrum at Babcock's

George H. Macrum, who has been liv-  
ing for several years in France and  
Italy, returns to New York with an ex-  
hibition at the Babcock Galleries of land-  
scapes and street scenes from abroad.There is a bigness and simplicity  
about Mr. Macrum's rendering of mel-  
low old walls and a fine feeling for the  
structure of a picture that makes his  
show a pleasing one. He is an even  
painter, sure of himself and his me-  
dium. His color is generally pitched on  
a clear, high note, and only occasionally  
does his essay brilliance as well, as in  
his very successful "Port at Nice" with  
its emerald green water seen from above  
red roofs."Landscape in the Perigord," with its  
yellow hill back of slim trees, has more  
vivacity of expression than one gener-  
ally finds in this artist's work, which is  
permeated by an air of speculative re-  
pose, a meditative calm, which has mused  
long over this Old World landscape be-  
fore giving it pictorial form. Mr.  
Macrum is represented in the present  
exhibition at the Chicago Art Institute.  
His display at the Babcock Galleries  
lasts until Dec. 13.

Walter Tittle's Portraits on View

Walter Tittle, best known as an etcher  
of distinguished men through his val-  
uable portraits of the principal figures of  
the Washington Arms Conference, done  
in 1921-22, shows oil paintings at the  
Ehrich Galleries, with supplementary dry  
points and lithographs of recent date.The outstanding portraits in oil are  
those of Joseph Conrad and George Ber-  
nard Shaw. Mr. Tittle made two por-  
traits of each of these sitters. The Con-  
rad vigor and tang is admirably ex-  
pressed in these likenesses, the deep sin-  
cerity and purpose of the Polish-Eng-  
lishman shining through with almost  
startling effect. The Shaw portraits are  
perhaps more superficial, revealing the  
quizzical, picturesque side of the play-

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wright rather than his incisive, questing nature.

Various other painted portraits show Mr. Tittle an eager student of character, but he has not as yet the aptitude for or fluency in this medium that he displays in his line work. The recent dry-point portraits follow the lines of this Washington series and include such notable people as Earl Beatty, Viscountess Astor, Elihu Root, Lord Balfour, Lloyd George, H. L. Pratt, Joseph Conrad, William Rockefeller, Mrs. Edward S. Harkness, and Mrs. Joseph S. Frelinghuysen. Catherine, Countess of Cromer, and Mrs. John Ulric Nef have been done in lithograph, which is also a medium particularly sympathetic to Mr. Tittle, who is rapidly acquiring as fine a reputation in his own country as he has enjoyed in Europe.

#### Boston Water Colorists at Arden's

Charles Hopkinson, Charles Hovey Pepper, Carl Cutler, Marion Monks Chase, Harley Perkins and John Goss, a group of Boston water colorists known as "The Six," are showing their work at the Arden Galleries during these holiday weeks. Messrs. Hopkinson, Pepper, Cutler and Goss have been banded together for some years and have made their appearance in other metropolitan galleries, but the new combination is more or less in the way of making its debut here.

Mr. Hopkinson's paintings are the principal attraction, although they are unusually variable in scope and caliber. His summary, selective style never produced more delightful results than in the two sunny glimpses of children frisking over rocky ledges with the dancing sea beyond. The generosity of his art, both in mood and manner, is here most splendidly exemplified.

Mr. Cutler's experiments in vibratory color sequences are always interesting, yet somehow there is never any particular feeling of spectral forgetfulness in his work, as there is in Mr. Hopkinson's. Mr. Pepper's very catholic tastes and appreciations in art are singularly absent from his guache paintings of pines and mountain lakes, where heavy, told tones predominate. He has not yet found the way to bring the fancies of the modernists into his rather New England make-up.

John Goss bids fair to become a water colorist of considerable power one of these days, for his carefully studied renderings of boats and such grow more sure with each appearance. Mrs. Monks, who is known to the New York public through her exhibition at Kingore's last season, sends a set of her rather self-determined sketches, seemingly more postery than of yore, yet containing many passages of interestingly managed form.

Mr. Perkins, who officiates as art critic for the Boston Transcript, contributes some cloudy glimpses of a mountain ranges very much in the modern manner. A well contrasted and arresting group of painters.

#### Salons of America at Anderson's

The free-for-all Salons of America has extended its program this year to include a special exhibition of small-priced works of art appropriate for holiday gifts. This timely gathering of paintings, etchings and sculpture fills the spacious Anderson Galleries with more than 600 items, and should provide something appealing to each prospective purchaser. The catalogue divides the exhibit into three parts, according to cost. There is the first division that ranges from \$10 to \$25; the second, which runs from \$30 to \$50, and the third, which extends to \$100.

Naturally, under the open-door policy, a great amount of amateurish art creeps in, but there are many notable names as well. There are only a very few "shockers" to be found, very few things to hit one in the eye. Perhaps the most interesting offerings are to be found in the section where the water-color sketches and the black-and-white work is grouped. Somehow the oil paintings are heavy

in tone and cumbersome in handling, despite the intent to be gay and sprightly. Among the etchers are Abbo Ostrowsky, John Taylor Arms, Ernest Fiene, Elias Grossman, Wood Gaylor and Robert Laurent; and elsewhere are interesting works by Sybil Walker, Henry Raleigh, George (Pop) Hart, James Daugherty, Wallace Morgan, Louis Eilshemius, John K. Woodruff, Florence Waterbury, Buk Ulreich, Frank McIntosh, Arimo Sumio, Margaret Huntington and Eduardo Scott. The most timely bit of art in the exhibition occurs in a painting entitled "Mountain," by Mr. Scott, where the theme has been checked over after the manner of the cross-word puzzle.

#### Water Colors by Delbos

Julius Delbos has a very creditable exhibition of water colors at the Ainslie Galleries. Mr. Delbos has a fluent, easy style. His pictures are airy and clear and have vibration without any appearance of straining for it. His subjects are varied: beach scenes, autumn woods, French villages, and English terraces.

Figures do not often intrude into his pictures, but he can use them with telling skill, as in the solitary little red-cloaked wanderer by the seashore, or the girl with her goat on the hillside, and the solitary grass-cutter in a rolling French field. He has made a study of old roof tops, a sparkling mosaic in color, but he makes absence of brilliant hues equally appealing, as in his white ship against a gray sky. "Avignon," with its gray walls, is somewhat bigger in scope than most of his pictures, which are small and intimate and make modest demands upon wall space. The exhibition lasts through Dec. 15.

#### Murals by Claggett Wilson

A music room in the New York residence of Mrs. Alfred S. Rossin, decorated in the manner of the Italian Renaissance by Claggett Wilson, has been on public view this past week. The light, powdery look of the ancient buon-fresco method of wall painting has been captured to a great extent by the artist, who has carried his pale color schemes to most harmonious outcome in a series of allegories which occupy the main wall spaces.

Above a base of diapered wall, Mr. Wilson has painted his concepts of song, dance, poetry and music in a sort of airy, Pinturicchian style, the figures seen under softly tinted Italian skies amid gentle groves and flowering meads. The general scheme is very happy and suitable to a room devoted to music; it is only in the matter of detail where certain discrepancies are to be found. If his muses, deities and historical figures lack something of vigor and authentic form, the loss is well atoned for in the general spirit and tonality of the whole.

#### Mrs. Sterner's Portrait Show

Marie Sterner has assembled a handsome portrait exhibition at the Jacques Seligmann Galleries for the benefit of the State Charities Air Association.

The sculptors make an excellent showing and, contrary to the immemorial precedent requiring that paintings be mentioned first, we will first call attention to Jo Davidson's head of Otto Kahn, Paul Manish's exquisite "Tommy Redmond," Mario Korbel's head of Master Kevin McCormack, Eli Nadelman's charming marbles of the son and daughter of Mr. and Mrs. Francis P. Garvan, Jr., and Edmund Quinn's head in bronze of Marie Sterner.

The two Zuloaga portraits stand out forcefully, as they would in any group. His presentment of Mr. William Fahnstock seems more expressive of the American type than Sir William Orpen's highly finished presentments of Mr. H. P. Davidson and Mr. Goodby Lowie.

A portrait of Mr. George Blumenthal, by Adolphe Dechanaud, and Leon Bakst's portrait of Mrs. John W. Garrett, although so different in treatment as to make one gasp to mention them in the same breath, are both successful examples of that little-used type of portrait which is slightly under life size. They seem so much more livable than the amount of canvas which Ambrose

McEvoy takes to present the former Miss Katherine Mackay, not one of his best portraits by any means.

Cecilia Beaux's portrait of Mrs. Roderrick Tower has rare distinction, and another delightful portrait which shares that same trait is Abram Poole's "Mlle. Ninon."

#### Shows at the Art Center

Richard L. Marwede is a young painter who is having his first one-man show in New York at the Art Center, although he is remembered for some very pleasing landscapes at the Whitney Studio Club last winter. He is showing a number of landscapes in oil and some water colors and crayons done abroad last year. Mr. Marwede's pictures have a persuasive rhythm about them that makes them very much alive, this rhythm being born of an exquisite sensitiveness to the relations of form. His exhibition lasts until Dec. 13.

Small wood carvings by Simon Moselio bear out the favorable impression he created at the last Salons of America show. Marian Gray Traver is exhibiting some of her delightful monotypes of landscapes from Connecticut, George Jensen is represented by a group of his designs in silver, and there is a contribution from the Inwood Pottery. This group exhibition lasts through the month.

#### Rare Mughal Miniatures

Mr. Parish-Watson is showing a group of Indo-Persian miniatures at his new gallery at 44 East 57th St. They are of the XVIth and early XVIIth century and are the work of Persian, Kalmuck and Hindu artists working under royal patronage.

Of the six great Mughal emperors of India, who came from central Asia, Humayun, the second, spent a long exile at the Persian court, and when he regained his throne brought back two Persian artists, one of whom was a pupil of Bihzad himself. The grafting of Persian tradition on native Hindu estheticism resulted in one of the most beautiful art expressions the world has ever known, an art that depended on royal patronage and died when the Mughal power was destroyed.

There is a portrait of the Emperor Jahangir in this group, which also includes some other notable portraits of various khans, all of them remarkable for their fine borders showing seven retailers.

There is also a picture of a camp with elephants, which is known to have been carried off when the Persian Nadir Shah sacked Delhi. It was handed down in the library of the Shahs in Teheran until it was bequeathed to a brother of Shah Nasr ud Din, who was forced to fly to Russia for political reasons. When he disposed of his albums in Paris his miniatures went into such collections as that of Maurice de Rothschild. In several of the battle scenes (period of Akbar) the genius for detail combined with bigness of design is particularly manifest.

#### Indian Group by Two Artists

The American Museum of Natural History has installed a Navajo Indian group in the Hall of the Southwest Indians. Sculptural figures by Mahonri Young and paintings by Edward McCormick depict the Navajo Night Chant, a nine-day ceremony in which the young Indian is shown undergoing an initiation into an order of the gods who in ancient times instructed the Navajos in healing. In one of the scenes the gods are removing their masks and revealing themselves as human figures.

#### An Ary Scheffer for Melbourne

LONDON—The London collector, Henry Wagner, who has presented to the National Gallery of London a number of works by Flemish and Italian masters, has given to the National Gallery of Victoria, Melbourne, an example of the work of the XIXth century artist, Ary Scheffer—namely, his "Christ and the Maries." Up to the present the painter has been represented in Melbourne only by the replica of his picture of "The Temptation of Christ," the larger version of which is in the Louvre.

## LOO EXHIBITS RARE BRONZES FROM CHINA

Many and Beautiful Specimens of  
Ancient Art Striking in Design and  
Include a Wide Range of Objects

The collection of ancient Chinese bronzes, potteries, porcelain and paintings which Mr. C. T. Loo has recently brought to this country and is exhibiting at the Montross Galleries until Dec. 20, contains many pieces either so rare or so beautiful as to make praise superfluous.

The bronzes alone would form an exhibition of the first importance. They come from the family of the late Viceroy Liu Kun-Yi, and have been catalogued by Paul Pelliot and Tch'ou Tö-Yi, the latter having been secretary to another famous collector, the Viceroy Tuan Fang. The majority of these forty pieces are of the Shang (1766-1122 B. C.) and Chou (1122-255 B. C.) dynasties, which are the classic periods of Chinese bronze, an art which the Chinese themselves have from time immemorial placed above all others.

These temple bells, wine containers, bowls, beakers and a very rare stove are not only beautiful in line, having that sturdy simplicity which makes the best bronzes so magnificent, but are distinguished by their unusually fine patina. One temple bell rivals the tone of emerald green jade; a low bowl with a band in dragon design has acquired tints of jade green, cinnabar red and lapis-lazuli blue, while a long-necked hot water jar, whose inscription says that it was once used by a princess, has a patina of rose color.

One of the finest pieces in the whole exhibition and the most important of the Sung (960-1127 A. D.) potteries is a Chun Yao flower bowl, hexagonal in shape, which is the largest piece of this much-prized and almost priceless ware known. The Sung potteries also include two very remarkable tomb figures, one of a civil and one of a military official, standing about four feet high, or much over the usual tomb figure size, which was more frequently about twenty inches. These are decorated in a three-color glaze.

Mr. Loo's collection is full of unique pieces. Among the terra-cottas are some rare examples of painted jars and incense burners of the Han period. Mr. Loo also has some pieces of Chou pottery.

Mr. Loo has a large loan collection of paintings assembled by Dr. Berthold Laufer in Shanghai and catalogued by him. One of these, a copy of the famous Avalokitesvara of Wu Tao-tse, seems to pre-empt the place of honor by virtue of the great Tang painter's name, but for sheer artistry and vigor we commend the portrait of Yen Tse-ling by a Sung painter, Wei Hien. Wu Tao-tse, none of whose original paintings are known to have survived, was so great that even this Ming copy has become a rare treasure and was once in the collection of the well-known connoisseur, Tuan Fang.

#### Penn's Charter Sells for \$21,500

PHILADELPHIA—In the sale of the manuscripts and autographs of the George C. Thomas collection, at the Samuel T. Freeman Galleries, Nov. 18, the only existing signed copy of William Penn's Charter of Liberties to the People of Pennsylvania was sold for \$21,500 to Gabriel Wells, a New York collector. Governor Pinchot, in Harrisburg, said that some day the commonwealth should regain this most precious document signed by Penn in 1682.

#### 1,000,000 Francs at a Stamp Sale

PARIS—The eleventh session of the forced auction of the sequestered Ferrari de la Renotiére stamp collection, which is being held here for the reparations amount, netted nearly 1,000,000 francs. The highest price was 200,500 francs, paid for a block of four one-franc vermilion 1849 with head.

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## SOVIETS TO RETAIN SEIZED ART WORKS

Immense State Collections May Discourage Production as Well as Private Initiative in Collecting

LONDON—Sir Martin Conway is contributing a series of remarkable articles to the Daily Telegraph in which he describes the way in which a wholesale confiscation has been made of art treasures in Bolshevik Russia, which decided to abolish private possession of works of art.

He tells of how thousands of ikons and quantities of plate, pictures, statuary and embroideries have been amassed in the Hermitage, the Kremlin and elsewhere, awaiting cleaning, repair and classification at the hands of experts, and how this work is being carried out mainly for love (the monetary reward is small) by enthusiasts and scholars.

If individual ownership of works of art is no longer to obtain, the question very pertinently suggests itself as to whether in many instances their production will continue, for there are many objects among them which could only be designed for personal use and not for museum display.

Pictures that would be pleasant to view on the walls of a private house are of small significance when included in a museum miscellany, where they lose that intimate air that is so necessary to them. The articles are extraordinarily illuminating and instructive.

—L. G. S.

## CHINESE ART

THE following articles dealing with CHINESE ART have appeared in the BURLINGTON MAGAZINE. Copies of these issues may be obtained at Two dollars each (post free) except Nos. 137, 149, 167, 175, 189, 214, 236, and 242, which are One dollar each (post free), and Nos. 191, 192, 195 to 197, 200 to 202 and 204 to 206, which are Four dollars each (post free).

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OLD DUTCH MASTERS\$113,553 IS REALIZED  
AT LEFORTIER SALEAntique French Furniture, Tapestries  
and Textiles on Sale for Three  
Days at American Art GalleriesAt the American Art Galleries, on  
the afternoons of Nov. 27, 28 and 29,  
antique French furniture, tapestries  
and textiles were sold from the collection  
of Mme. Lefortier, Paris. A total  
of \$113,553 was realized. Among the  
more important items, their prices and  
the purchasers, were:

- 69A—Point de Venise coverlet, XVII century; L. D. Robinson.....\$500  
97—Aubusson tapestry, early XVII century; Joe Fieldman.....\$500  
384—Needlework walnut canape, Louis XIII period; Peter Carlyle.....\$875  
386—Chinese polychrome incised lacquer screen, Ch'ien Lung period; A. Alavoine.....\$625  
389—Needlework carved walnut seat, Regence period; Ginsberg & Levy.....\$740  
458—Two needlework walnut grand fauteuils, F. Geny, Louis XV period; William Winchester.....\$1,000  
459—Two needlework walnut grand fauteuils, F. Geny, Louis XV period; William Winchester.....\$1,000  
460—Two needlework walnut grand fauteuils, F. Geny, Louis XV period; William Winchester.....\$1,000  
473—Four needlework panels, French, early XVII century; Peter Carlyle.....\$1,400  
474—Four small needlework panels, French, early XVII century; Peter Carlyle.....\$1,000  
476—Two needlepoint panels, French, XVIII century; Peter Carlyle.....\$1,700  
481—Four needlework panels, French, early XVII century; Peter Carlyle.....\$1,400  
489—Paris table cover, late XVI century; T. Williams.....\$2,050  
498—Aubusson tapestry, French, XVIII century; A. G. E. Hanke.....\$1,000  
509—Needlework hanging, French, XVIII century; H. Murray.....\$1,025  
513—Armorial tapestry, Beauvais, XVIII century; Seidlitz & Van Baarn.....\$2,000  
514—Hunting tapestry, Flemish, early XVII century; F. Rose & Co.....\$1,200  
519—Aubusson tapestry, late XVII century; Peter Carlyle.....\$1,350  
525—Teniers tapestry, Brussels, XVIII century; Seidlitz & Van Baarn.....\$4,000  
526—Tapestry cantonniere, Brussels, early XVII century; Charles of London.....\$1,200  
527—Tapestry cantonniere, Flemish, XVIII century; A. R. Louis.....\$1,250  
529—Teniers tapestry, Brussels, XVII century; Seidlitz & Van Baarn.....\$2,600  
530—Gobelins tapestry, French, XVII century; Peter Carlyle.....\$1,600  
531—Renaissance tapestry, Brussels, XVI century; S. Leon.....\$2,700

## Mrs. Jewett Designs Memorial

One of Maude Sherwood Jewett's recent works is the war memorial erected a short time ago on the green at East Hampton, L. I. It consists of a granite stele, eight feet high, in Gothic style, with a laurel wreath carved above and an inscription below which reads: "To the sons of East Hampton who, from the earliest days of the settlement, at every call of their country, have offered their lives that Liberty and Justice might endure, this green is dedicated in reverent memory." The green referred to is situated at the north end of the village and has a high mound on it on which stands one of the oldest windmills in the town. This mill is to be used as a war museum.

## Lucien De Motte Brings Tapestries

Lucien J. De Motte, son of the late G. J. De Motte, has arrived in New York with a collection of twelve tapestries, which will be exhibited at the Art Institute of Chicago. A set of six tapestries were woven in the year 1480 for King John II of Portugal. They portray the creation of the world. The other six tapestries include a large hunting scene, formerly the property of the Duke of Devonshire; the missing tapestry from the St. Anatoile set in the Louvre, and an old tapestry, dating from 1470, that had belonged to Louise Demailly, one of the friends of King Louis XV.

## New York Auction Calendar

## AMERICAN ART GALLERIES

Madison Ave. and 57th St.  
December 10, afternoons—The private collection of Ilo Giacomo Nunes, comprising Italian, French, and English furniture of the Gothic, Renaissance, and XVIII century periods; miniatures, carved ivory, statuettes, bas reliefs, textiles, etc. On view Dec. 8.  
December 10 and 11, evenings—Collection of paintings and sculpture by Italian masters of the Xth century to the XVIth, the property of Professor Paolo Paolini, of Rome. On view Dec. 7.  
December 11, 12 and 13, afternoons—French, Italian and Spanish arms and armor of the XVth century to the XVIIth; French, English and Italian forged iron, pewter, brass, bronzes, French and English fans, etc., from the property of Sumner Healey. On view from Nov. 7.

## ANDERSON GALLERIES

Park Ave. and 59th St.  
December 8 and 9—Early American glass, Colonial wrought iron and Currier & Ives lithographs from the collection of W. E. Russell, Louisville, Ky.  
December 10, evening—Prints and drawings from the collection of Prof. John Gets. Engravings by old masters from the collection of the late Beverly Chew.  
December 15, afternoon—Bronzes, carved ivories, miniatures, silver and diverse objects from the collection of John L. Clawson, Buffalo.  
December 16 and 17, afternoons—Selections from the library of Herbert D. Ward, South Berwick, Me. Early volumes formerly the property of Mrs. Florence Webb, Old Westbury, L. I., comprising books on art, early editions of John Milton, pottery, bindings, etc.

## CLARKE'S GALLERIES

42 East 58th St.  
December 12 and 13, afternoons—Antique and modern Italian, French, English furniture, bedroom suites, decorative paintings, Aubusson tapestries, etc., from the collection of Mr. L. J. Lesser, New York City.

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OF OUR ART IMPORTSLatest Estimate Is \$402,000,000 Worth  
of Objects Brought Here Since  
1900, Most of These After 1914

LONDON—We have been given "furiously to think" concerning the statistics of the values of imported art works during the present century in the case of the United States. While the total value since 1900 is estimated at \$420,000,000, a little more than half that value is proper to the works of art imported since the outbreak of the World War, since when, with the exception of certain years during which the buying in Europe itself was exceptionally brisk, it has been steadily on the increase.

The United States—enjoying a clearer, purer atmosphere on the whole than our own—might well add to its acquisitions of the antique by making a bid for the stone statues which are gradually being corroded by exposure on our ancient buildings. It seldom happens that a cathedral is obliged to display replicas of its own original adornments, but this is materializing in the case of St. Paul's Cathedral, where it has been found necessary to replace the stone saints by modern replicas.

## OBITUARY

## ARTHUR I. KELLER

Arthur I. Keller, painter and illustrator, died of pneumonia, after a four days' illness, on Dec. 1, at his home, Riverdale, N. Y. He was 58 years old.

Mr. Keller was born in New York City. He was a pupil of the National Academy of Design under Wilmarth and Ward, and later studied in Munich under Loefftz. He was a member of the American Water Color Society, the New York Water Color Club, the American Institute of Graphic Arts, the National Arts Club, the Society of Illustrators, the Salmagundi Club, the Guild of Free Lance Artists, and the League of American Artists.

He was awarded a gold medal for a water color by the Philadelphia Art Club in 1899, and a silver medal at the Paris Exposition in 1900. He won medals for drawings or paintings at the Buffalo, St. Louis and San Francisco expositions. He is represented by a painting entitled "At Mass" in the Munich Academy.

## HENRY MILLER

Henry Miller, vice-president of William Macbeth, Inc., died at his home, 105 E. 192d St., on Friday, Nov. 28. Death was due to heart trouble, from which he had suffered for several years.

Mr. Miller was long associated with the Macbeth Gallery. He entered the employ of the late William Macbeth in 1894, when the gallery was in its first quarters at 237 Fifth Ave. During the succeeding years he established a wide acquaintance among artists and collectors, and his intimate knowledge of the work of the men of a generation ago made his opinion much sought after.

When, after Mr. Macbeth's death in 1917, the firm was incorporated, Mr.

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Miller became vice-president and a director of the corporation, positions which he held until his death. His widow and two children survive him.

## ELEANOR GURNEE HEWITT

Miss Eleanor Gurnee Hewitt, granddaughter of Peter Cooper, died suddenly on Nov. 30 at her summer home at Ringwood, N. J. Miss Hewitt founded the Cooper Union Museum of Decorative Arts and devoted a large part of her time to various interests of Cooper Union.

Chicago Institute Buys Grafty's 'War'  
CHICAGO—The bronze head of "War," which was designed for the Meade Memorial by Charles Grafty, the Philadelphia artist, and which won the Mrs. Keith Spalding prize for sculpture in the present exhibition at the Chicago Art Institute, has been purchased and will remain in the permanent collection of the Institute.

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BARBARA BELL, Curator

(Continued from page 1)

- 41—"Les Gardes du Corps," Gerome; Chas. S. Rabold.....\$210  
42—"Girl Reading," Theodore Robinson; George Thorne.....\$300  
43—"The Storm," Eugene Inabey; F. Shea.....\$225  
45—"Shinnecock Hill," Chase; Thomas W. Dunbar.....\$200  
48—"The Gossiper," Louis Kronberg; Keller & Funaro.....\$310  
49—"Moonlight," Blakelock; B. M. Nelson.....\$725  
50—"The Wood Choppers," Horatio Walker; B. M. Nelson.....\$500  
53—"Brooklyn Bridge," Twachtman; C. W. Kraushaar.....\$700  
54—"A Hillside Farm," J. Francis Murphy; W. W. Seaman.....\$2,600  
55—"Tropic Sea," Child Hassam; Milch Galleries.....\$275  
56—"Cerise La Ville," Dwight W. Tryon; B. M. Nelson.....\$430  
57—"The River in Winter," Ernest Lawson; Arlington Galleries.....\$450  
58—"Foxgloves," Charles W. Hawthorne; Charles Thorne.....\$290  
59—"Hills and Fields," J. Francis Murphy; Thomas W. Dunbar.....\$2,400  
60—"The Green Brook," George Inness; B. M. Nelson.....\$1,850  
61—"Lake George from Bolton," Martin; Milch Galleries.....\$2,150  
62—"Portrait of Robert A. Wright," Sully; Robert Thalman.....\$260  
63—"Col. Thomas Fitzgerald," Sully; F. Knox.....\$300  
64—"Lake George," Martin; B. M. Nelson.....\$420  
65—"The Emerald Garden," Ernest Lawson; L. S. Randolph.....\$270  
66—"Early Morning," Leonard Ochtman; H. A. Kelley.....\$305  
67—"Milking Time," Homer; B. M. Nelson.....\$790  
69—"View of the Allegheny River," Fritz Thaulow; L. S. Randolph.....\$525  
72—"The Woodcart," Louis Paul Dessar; Milch Galleries.....\$525  
73—"Summertime," Hugh Bolton Jones; W. W. Seaman, Agent.....\$200  
75—"Wintry Brook," Ernest Lawson; W. F. Laporte.....\$230  
76—"Morning in Venice," Thomas Moran; H. Schultheis.....\$625  
77—"George Washington," Daniel Huntington; B. M. Nelson.....\$200  
78—"Marie de Medici, Queen of France," Francois Pourbus the Younger; Dr. Rosenbach.....\$550  
80—"Ewes and Lambs in Spring," Eugene Verboeckhoven; W. T. Carrington.....\$560  
81—"Italian Peasant," Corot; B. M. Nelson.....\$500  
82—"Cattle at the Stream," Marie Dieterle; W. W. Seaman, Agent.....\$500  
83—"Breakfast in the Fields," Dupre; A. L. Kirby.....\$400  
84—"A Portrait," Antonio Mancini; W. W. Seaman, Agent.....\$975  
85—"The Mountebank," Maximo Caballero; Babcock Galleries.....\$230  
86—"Landscape," Rousseau; B. M. Nelson.....\$250  
87—"The Farmer's Family," William Shaper; A. Tooth & Son.....\$300  
88—"The Trysting Place on the Ramparts," Charles Delort; F. H. Crookard.....\$360  
89—"Deer Drinking," Rosa Bonheur; Arlington Galleries.....\$220  
90—"Les Nornes," F. A. Bridgman; B. M. Nelson.....\$210  
91—"The Approaching Storm," Georges Michel; B. M. Nelson.....\$220

## XIIIth Century Gothic Gate Found

LONDON—The president of the British Antique Dealers' Association, Mr. Rochelle Thomas, has made the discovery in Essex of the original Gothic oaken gate belonging to Balliol College, Oxford. Possibly the oldest oak gate in England, it dates back to the XIIIth century. When the college was temporarily disbanded at the end of the XVIIth century the gate was built into the wall of the private house of one of the fellows of the college. Its association with the martyrdom of Cranmer, Latimer and Ridley, who were burnt at the stake with this old gate in the background, probably accounts for the bids for it which have already been received from America. A hundred coats of paint were removed from it before the original wood appeared.

Miss MacLeary's "Water Witch" Sold  
"The Water Witch," a bronze fountain piece by Bonnie MacLeary in the winter exhibition of the National Academy of Design, has been sold.

## WATER COLORS

by a Group of Six

Marion Monks Chase, Carl Gordon  
Cutler, John Goss, Charles Hopkinson,  
Harley Perkins, Charles Hovey  
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# Paolini Collection of Italian Art of the Xth Century to the XVIth to be Placed on Sale in New York City



"MADONNA AND CHILD"

By GIOVANNI BELLINI

## Works of Painting and Sculpture Gathered During Thirty Years to Be Sold at American Art Galleries

Paintings and sculptures by Italian masters of the Xth century to the XVIth are included in the collection of Professor Paolo Paolini, of Rome. The collection, containing 124 numbers, is to be sold on the evenings of Dec. 10 and 11 at the American Art Galleries. It will go on public view Sunday, Dec. 7, at 2 P. M.

With few exceptions, the Paolini collection is comprised of Italian art of the first Renaissance, which developed in the XIIIth century and continued through the XVth. This connoisseur has spent thirty years in assembling the works now presented to the public—thirty years spent in study of paintings and sculptures, during which time he has placed some of the works of art in important American collections, among them the collections of Johnson, Philadelphia; Walters, Baltimore; Dan Fellows Platt, Englewood, and Philip Lehman, New York; in the Metropolitan Museum, the Boston Museum, the Chicago Art Institute, the Minneapolis Institute, and the Cleveland Museum.

Professor Paolini's greatest distinction is the number of discoveries he has made of paintings, in particular, by Italian artists hitherto known only by name or possibly by one or two examples. Thus, in the present exhibition may be seen a panel by Vigoroso da Siena (Madonna and Child, No. 41), by whom only

one picture was known to exist, a signed work in the Gallery of Perugia, with the date of 1283 (?). Only four or five paintings by Deodata Orlandi are known, yet here is a signed and dated work by him (Madonna and Child, No. 104). Likewise the rare Audrea Vanni, the XIVth century Sienese, is represented by a most interesting little picture (The Annunciation and Nativity, No. 35).

Among the artists represented are Barnaba da Modena, Segna di Bonaventura, Jacopo del Casentino, Cosimo Tura, Barna da Siena, Cima da Conegliano (Madonna, Child and Saint, No. 50), Pinturicchio and a very rare work of Quiricus da Murano (The Miracle of St. Dominis, No. 90), Andrea Mantegna, Carlo Crivelli, Filippino Lippi, Antonio Vivarini, a triptych by Simone dei Crocifissi (No. 26), Giorgione Schiavone and Guariento.

There are examples of Titian, Lorenzo Lotto, Botticelli, Jacopo Bellini, Mantegna, Palma Vecchio and Melozzo da Forlì, while among the attributions are the names of Francesco del Cossa, Carpaccio, Giovanni Bellini, Bastiano Mainardi, Andrea di Bartolo, Masolino da Panicale, Giorgione and Tintoretto. Professor Paolini has had most of the paintings and sculptures passed upon by the leading authorities of Europe, including Professor G. de Nicola, director of the Bargello Museum, Florence; Dr. Wilhelm von Bode, F. Mason Perkins, Dr. Raymond von Marle, Dr. Georg Gronau and the Baron von Hadeln. In several instances their opinions have led to a confirmation of attributions that Pro-

fessor Paolini very frankly questioned himself.

The sculptures in the Paolini collection are of rare and fine quality. They include an example of Roman art of the Xth century, a reading stand of the Cosmatesque school of the XIIIth century, and a Florentine statuette of the same period; a bust by Guido Mazzoni da Modena (No. 9); a Nativity of the School of Gaggini; Adriano Fiorentino's exquisite Eve in bronze (No. 4); the marble bust of a boy by Desiderio da Settignano (No. 12); Donatello's St. John (No. 14); the marble Christ Child Blessing, XIIIth century (No. 4); the Rossellino Madonna and Child (No. 79); the large Madonna and Child in polychrome wood (No. 75); and the Bust of a Young Man by Antonio Polaiuolo (No. 80).

Other than Italian paintings the collection of Professor Paolini includes only one English picture, a sketch in oil by John Hoppner, a portrait by Velasquez and two French paintings, a Boucher (signed) and a primitive of the XIVth century. There are two cassone fronts of historical interest as well as pictorial charm and beauty, and a wooden chest lined with Murano glass, which a family tradition held to be a chest of Francesca da Rimini. A feature of the collection is the large number of contemporary frames enclosing the paintings and one of the sculptures.

No. 116 is a self-portrait by Titian, 45 inches high, 37 wide. The aged painter portrays himself here as standing in half-length in round cap and fur-trimmed cloak with a double gold chain looped across his breast. He holds a sketching portfolio, resting on a table with his left hand, while in his right hand he holds a pencil. The Venus de Medici stands behind him at the left of the picture. On the back of the portfolio appears the signature: "Titianus Vecellius F. aetatis suae 84, Anno 1561."

Andrea Mantegna's portrait of a man is a panel 19½ inches high, 12¾ wide. It shows the head and bust of a grave-faced man with an olive complexion and dark brown hair against a light green background. He wears a rose cloak over a dark tunic relieved at the neck by a band of linen. Only two portraits by Andrea Mantegna are known: the portrait of Cardinal Mazzarota in Berlin and the portrait of a young man in the National Museum of Naples representing the future Cardinal Francesco Gonzaga.

Jacopo Bellini's Madonna and Child is a panel 29 inches high, 20¾ wide. The Madonna is shown holding the crimson-clad Child against her right side. The mother is shown standing in half-length wearing a blue-and-gold cloak lined with white and with gold embroidery on its edges, the cloak confined at the bosom with a jeweled clasp. The salutation to the Virgin is lettered across the lower bar of the frame.

Giovanni Bellini's Madonna and Child is also a panel, 28 inches high by 21¾ wide. The Virgin in a crimson cloak and hood with a blue waist having bands of gold embroidery is shown standing in half-length against a green drapery disclosing a landscape on either side in the background. She holds the nude Christ Child against her right side as he stands on a balcony railing.

Palma Vecchio's portrait of a lady shows her seated in half-length before green and dull red draperies. She is fair-haired and she holds the neck of a stringed musical instrument against her left side, her right arm resting on the arm of a chair. Her loose open white waist reveals her right shoulder and bosom, a crimson cloak being thrown over her left shoulder.

Another Madonna and Child is by Pinturicchio, a panel 22¼ inches high by 16 wide. The seated Madonna is shown in three-quarters length, the Child standing on her right leg supported by her arm. Except for a piece of cloth and a necklace and jeweled cross, the Child is nude. His mother wears a costume of crimson and gold with a blue cloak ornamented with borders of gold embroidery. A rich green drapery is hung behind her, leaving a space at the left through which a landscape is seen. A book in light red binding is at the lower right.

By Antonio Rossellino is a bust of St. John in polychrome stucco, 16 inches high. This study for a bust of the young St. John shows the youth with reddish-brown hair and dark eyes looking upward. Elsewhere on the face, neck and torso there are tones of pink and yellow and russet.

By Filippino Lippi is a portrait of a young man on a terra-cotta panel. It is 21 inches high, 13 wide. Against a green background is placed the head and shoulders of a grave-faced young man with stringy brown hair flowing down from under a black cap. The head faces the spectator, but the eyes are looking toward the man's right as if at something of keen interest. His black tunic is relieved by a white linen neckband. The terra-cotta panel is enclosed in an antique molded frame.

A terra-cotta bust of a young woman by Desiderio da Settignano is 19½ inches



"PORTRAIT OF A MAN"

By ANDREA MANTEGNA

high. The nobly held head and bust is of a young woman who looks slightly to the spectator's left. She wears a ribbon around her hair and a robe cut round over bosom and shoulders. The terracotta has a yellow tone and is stained by time into an interesting patina. The bust stands on a Renaissance coffer in gilt and polychrome.

There is one painting by Boucher in the collection. It is a picture of Leda and the Swan, 23½ inches high by 29 long. In this rectangular canvas appears a characteristic composition by the French master, Leda sitting in full-length on her luxurious clothing on the bank of a pool with one arm upraised as the swan raises his head toward her and flaps his wings. One of her companions rests against Leda's left leg and side with her right leg partly in the water. There is a background of rocks and trailing blossoms.

Titian's Woman Playing to a Lute is from the Henry Labouchere collection,

London. Its height is 39 inches, width, 30. Seated in three-quarters length against a looped curtain disclosing a view of a landscape a full-bodied blond woman is seen playing a lute. Her left arm and bosom are bare, a white chemise, the sleeve of her gown and her skirt covering the rest of her body. She wears a jewel in her hair and a pearl necklace with cross set with a ruby.

By Giorgio Schiavone, a Paduan of the XVth century, is a panel portrait 14¾ x 20 of the Madonna and Child between Sts. James and Antony Abbot. The Madonna is seated on a draped stool holding the standing Child against her left side. She is in olive-green and crimson and the Child is nude save for a veil-like scarf and a necklace. St. James is at the left of the picture with a pilgrim's attributes, and St. Antony Abbot at the right in dull brown and red. A springtime landscape in the background is one of the pleasing features of this panel.



"MADONNA AND CHILD"

By JACOPO BELLINI  
—The Art News Advertiser.

"SELF PORTRAIT OF THE ARTIST"

By TITIAN



## THE ART NEWS

Editor . . . PEYTON BOSWELL  
 Manager . . . S. W. FRANKEL  
 Advertising Manager C. A. BENSON  
 Peyton Boswell, President;  
 S. W. Frankel, Treasurer and Secretary.  
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## THE WORLD'S ART MART

The approaching loan exhibition of British art to be held in New York the end of this month, coming as it does with official sanction from the British Empire Exposition at Wembley and under the distinguished auspices of the English Speaking Union, is another proof that New York is the outstanding port of call for art these days. Time was, and not so very long ago at that, when the artistic holdings in this vicinity consisted chiefly of reproductions in paint and plaster of European masterpieces, with a sprinkling of original Barbizon landscapes and select purchases from the contemporary Salons. The treasures of Colonial days were still classified as heirlooms and the local artists had yet to acquire their eventual importance.

But American acquisitiveness and American dollars, during the days of easier over-seas travel and intercommunication, changed all that. American museums and collections began to take on the authentic complexions of their European cousins, and the inter-continental balance slowly shifted year by year until certain foreign governments were forced to limit by legislation the exportation of important works of art. In those early days artistic instruction of any consequence was of foreign make and the French and German schools ruled the art world.

Today the whole world is turning more and more to this country for help and inspiration. From all quarters of the globe ancient and modern art is pouring in. Despite the fact that the statistics on American importation of art show last year's total to be far in excess of any previous year, solicitation is no longer the order of the day. At the moment of writing a huge exhibition of Yugoslav sculpture by Mestrovic is at the Brooklyn Museum, a special group of Matisse canvases from Paris is on view at the Fearon Galleries, and more than a million dollars' worth of British masterpieces is on the high seas bound for New York.

## WHEN ART WAS SPORT

Once upon a time—this is a kind of bedtime story—there existed in the dim, remote past in Ireland a national annual fair in which artists and sportsmen met together on equal terms and had various kinds of competitions, such as horse racing, running, singing, story telling, composing of poetry, and wrestling, and prizes were given for each "event." Sport had not yet become a profession and art was still a form of sport.

The facts about this remarkable institution were elicited from the Ency-

clopaedia Britannica, but the credit for sending us there belongs to a picture which Power O'Malley showed in his recent exhibition here which had won first prize at the Tailtean Exhibition in Dublin last summer. This exhibition was a revival of an ancient fair, or *oenach*, which was begun some three thousand years ago, thus giving Ireland the claim to having had the oldest organized sports (see the Encyclopaedia under "Athletics") and continued until 1168 A. D. (see same, "Brehon Laws"), and was held at Telltown, or *Tailtenu* (see "Ireland, History of"). It was inaugurated by one Lugaid in honor of his foster-mother, Tailti.

It would have been ridiculous, of course, to conduct the recent Olympic games in Paris in connection with the Salon, or, in New York, to have amalgamated the exhibition of the Academy in some way with the World Series. Both artists and sportsmen would be indignant, and the public would be dumb with surprise. Art has become a thing apart from life for most people, but the answer is not along this line. The reason those ancient Irish could meet at Telltown was because they were all interested in many different things and could themselves practice many arts and sports. Now we "specialize." No one would expect a good judge of horseflesh to be an expert on Vermeer. The poet and the wrestler live in different worlds. But in ancient Ireland it was not so. Being a primitive people, they did not see the chasm that separates the activities of the physical from those of the intellectual man. Browning could find no other solution for Sordello's attempt to be troubadour, poet, soldier, statesman, than death of a broken heart.

## "WORD PICTURES"

Doubtless everyone who has read the delightfully worded praises of particular paintings in auction catalogues has wondered, at some time or other, just how much additional money a beautiful description coaxed out of the pocket of a collector. An illuminating commentary may be found in the sale of "valuable paintings of the American and European schools" held last Friday night at the American Art Galleries.

"Forest in the Adirondacks," catalogued as the work of A. H. Wyant, was described as follows:

"The dense, virgin forest lies in a profound afternoon slumber and a gripping, mysterious stillness hovers among the trees. A russet carpet of autumn leaves covers the ground and the reigning semi-darkness is occasionally broken by faint patches of golden sunlight upon tree trunks and leafage."

One would think that the joy of pasting this superb piece of prose-writing on the back of a Wyant, and saying "This is my picture!" alone would be worth a few hundred dollars to a collector. Yet this picture was knocked down to its buyer for only \$220! The wonder is all the more when it is considered that a first quality Wyant of this size (13½ by 18 inches) could scarcely be bought under guaranty of genuineness from a dealer for less than \$2,000.

"The Green Brook," catalogued as the work of George Inness, was described as follows by the American Art Association:

"Under the quiet skies of late spring, the sluggish stream, half hidden by the waving green shapes of the reeds which choke its course, appears only as a dim reflection of the serene afternoon light which tops the distant cornfields and the masses of the willows lining its sombre banks, clothing the scene with a veil of soft emerald."

The reader who loves Inness naturally feels a thrill of gratitude for this description, which seems to catch the very spirit of the great American master in his subtler moments. Yet the painting which called it forth brought only \$1,850. It is safe to say that a first quality Inness of this size, 24 inches high by 36 inches wide, could not be obtained from a dealer whose name is a guarantee of genuineness for less than \$15,000.

And yet, who would stop the pen of the catalogue writer? We all enjoy his art, so let him continue to paint for us word pictures of the paintings he tries to help sell.

## Spirit of Rheims Expressed in Sculpture



"RHEIMS"

By SONIA GORDON BROWN

Courtesy of the Kingore Galleries

This plaster head is among the exhibits by the artist at the Kingore Galleries. It is soon to be cast in bronze. The sculptor studied with Andrejev and Seroff and later with Bourdelle in France.

## STUDIO NOTES

Dorothy Randolph Byard has returned from a summer in Europe and Silvermine and taken a studio at 9 East 12th St., where she is doing some portrait commissions.

Mary A. Kirkup has returned from an eight months' stay abroad, in Taormine, Venice and Brittany. She will exhibit at the Catherine Lorillard Wolfe Club in December.

At his studio in Silvermine, D. Putnam Brinley is painting a series of mural decorations for a new restaurant in Chicago.

George A. Picken shows etchings, dry points and drawings at the gallery of S. S. Carvalho in Plainfield, N. J.

Howard Leigh is in Italy, where he is working as an apprentice on the frescos of D'Annunzio's new palace.

Grace Noxan, art critic and lecturer, has been giving a series of talks on "Art for a Dime" for the radio.

Margaret Fitzhugh Browne is painting three portrait commissions at 140 West 57th St.

Edmond Becker, who has been in this country since Nov. 4, sailed for France on *La Savoie*. Mr. Becker designed the Argonne memorial for the American soldiers and also made plans for the altar for the Church of Notre Dame on Morningside Drive.

Julius Delbos has been painting in Lakewood since his return from Europe in September. He spent the summer in France and the south of England.

Parker Newton, who returned late in October from a two years' stay in France, will remain in this country until after the holidays, when he will again sail for his Paris studio.

Walter Tittle has finished a portrait of Herbert Lee Pratt and Henry C. Folger. He has just made portraits of Willa Cather and Edwin Arlington Robinson.

David Vaughn will spend the winter painting at Nice on the French Riviera. Former students of George Luks are organizing a class in painting. Mr. Luks will criticize and instruct the class.

James Earle Fraser's bust of Roosevelt will be unveiled under the auspices of the Roosevelt Memorial Association at Santiago, Cuba, on Dec. 14. This bust, which is about twice life size, was done from life. Mrs. Theodore Roosevelt sailed on the *Orizaba* on Dec. 6 to attend the ceremony.

Howard Chandler Christy has just completed a full-length group portrait of Mrs. Leland Gardner and her two sons, and another of Colonel George L. Chandler. Mr. Christy has recently become interested in sculpture and has modeled two nude figures.

Edgar Melville Ward was recently married in his 10th St. studio to Miss Dorothy Ogden, of New York. They

spent some time in the Adirondacks and in Woodstock. At the last exposition held in Woodstock, Mr. Ward sold several canvases. He is a landscape, figure and portrait painter.

Samuel Halpert has recently completed a series of decoration for the children's ward at the Lempert Hospital, 214 West 57th St. The subjects are fairy tales and circus scenes, and are placed about the room as a frieze.

William Zorach has completed and placed his carved doors for the residence of J. S. Schwarzenbach, 9 E. 62d St. The design, which is richly cut, is composed of animals, figures and flowers.

John Noble and Charles W. Hawthorne are holding a joint exhibition at the Rochester Museum through Dec. 20. The former is represented by seventeen of his recent canvases and the latter by about the same number. William Zorach is also represented at the same Museum this month.

Henry Caro-Delvaile, who spent the summer and early autumn in Vermont, has returned to his West 123d St. studio, where he is completing the second series of decorations for the Lincoln School at 122d St. These last works will represent "Science," in conformity with the name of the room for which they are intended.

At his studio in Yonkers, Isidor Konti is completing a monument for the Providence Cemetery to perpetuate the memory of Edgar Lownes. The winged figure, which is the central point of attraction, will represent "Mortality." During the summer Mr. Konti modeled a Hudson-Fulton statue for Yonkers.

Albert Groll is preparing to sail for Italy, where he will spend the winter.

Alice Howells spent several days in New York on the way from Provincetown to Beaufort, S. C., where she will work until May.

John Da Costa recently returned to his New York studio, 39 West 67th St., where he is completing a portrait of J. B. Duke, begun during the summer at Newport.

J. Phillip Schmand, who painted a number of landscapes about his summer home at Lyme, Conn., is again at his studio in the Hotel des Artistes. He recently made a trip to Toronto, where he painted two portraits.

## Baroness Wenner Paints Nora Bayes

Violet B. Wenner is painting a portrait of Nora Bayes, and is also doing portraits of the three adopted children of the actress, two girls and a boy. The picture of Miss Bayes is a three-quarters length, showing her in a fur coat. The baroness and the actress met on a steamer upon their return from Europe a month ago.

## New Art Gallery for Minneapolis

MINNEAPOLIS—T. B. Walker, the wealthy lumberman, has begun the construction of an art gallery to cost \$300,000, which, together with his art collection, will be given to the city.

## LAW CANNOT PUNISH SACRILEGE IN ART

Independent Society of Artists Wins in the Case of Kaufman's Satire on Prohibitionists Opposing Christ

A work of art may be sacrilegious or even blasphemous and yet the artist may not be guilty of a crime or a misdemeanor, in the opinion of the Appellate Division of the New York Supreme Court. The court reversed the conviction in a lower court of Abram S. Baylinson, secretary of the Society of Independent Artists.

In the spring of 1923, Baylinson was found guilty of "outraging public decency" because he permitted J. Francois Kaufman's painting of Christ surrounded by prohibition advocates to hang in the society's exhibition in the Waldorf-Astoria. He was convicted by Magistrate Ryttenberg and fined \$100, and the Court of Special Sessions sustained the sentence on May 25, 1923.

The painting showed the Saviour performing the miracle of changing water into wine at the wedding feast at Cana in Galilee. William J. Bryan was shown pouring a jug of wine on the floor—with an air of sanctified disgust—while Andrew Volstead, author of the enforcement act, hovered in the background expostulating with Christ. William H. Anderson, former state superintendent of the Anti-Saloon League, now in Sing Sing for forgery, was depicted standing at the door, looking in, with his hat on. The picture was called "Father, forgive them, for they know not what they do."

The decision of the Appellate Division was unanimous, the opinion, written by Justice Edgar S. K. Merrell, being signed by Presiding Justices Victor J. Dowling, Walter Lloyd Smith and John V. McAvoy. The case for Baylinson was argued by Charles A. Houston. The State was represented by Assistant District Attorney Felix S. Benvega.

"While the work of the artist might have a tendency," said the opinion, "to create prejudice in the public mind against the acts of those who were bound to destroy what the Saviour approved (the making of wine for the marriage feast), the arousing of such a sentiment falls far short of 'outraging public decency,' of which the defendant stands convicted."

"We are unable to see anything in the picture which, through any strain of imagination, could even tend to outrage public decency. Undoubtedly the picture may be said to be sacrilegious, in that present-day mortals are portrayed as venturing to oppose their judgment as to what is right against that of Christ; but the defendant is not convicted of sacrilege or blasphemy, nor is either made a crime under any law of the state."

The opinion then described the picture, and added:

"The conception of the artist may be said to be in bad taste, but such bad taste in nowise tends to outrage public decency. The word 'decency' has a well-defined meaning. Though his picture may be open to criticism, we do not think it can be said to be indecent within the usually accepted meaning of that word. The statute contemplates an act which seriously disturbs or endangers the public peace or which openly outrages public decency. Surely the hanging of the picture, even though the defendant were sufficiently connected to make him chargeable, did not disturb or endanger the public peace. Ten thousand people attended the exhibition and no single one of them, so far as the evidence showed, objected to the picture or manifested any disposition toward a breach of the peace."

John Sloan, president of the Society of Independent Artists, said concerning the case:

"This decision was a very unreasonable act, and we had no doubt that if our case were properly placed we would get a reversal of the conviction. We did not feel that there had been any 'outrage of public decency' in the picture. When Mr. Baylinson was convicted, one of the three justices of the Court of Special Sessions failed to concur in the conviction. We feel that we have done our duty to the general public in getting this unfortunate decision reversed."

"We thought that such a conviction, unfair to every artist, would result in a precedent being rooted which would become a bugaboo. Of course, the society is not out to fight for or against each member's works. We shall not form ourselves into a jury; we are merely out for open and independent exhibitions."

## Zuloaga Is Bringing Landscapes

Ignacio Zuloaga, who will arrive in New York about Dec. 15, is bringing with him a number of his recent paintings for exhibition at the Reinhardt Galleries early in January. Besides the portraits are a number of landscapes and street scenes which the painter believes to be his finest work. About forty-five canvases in all will be shown



# JAMARIN

**RARE ART-WORKS & OLD MASTERS**  
15, AVENUE DES CHAMPS-ELYSEES  
(ANCIEN HOTEL DU DUC DE MORNAY)  
**PARIS**

## LONDON

Assuredly wonders never cease. The election of Walter Sickert to the rank of an Associate of the Royal Academy is hardly more surprising than the fact of his acceptance of the honor, for anything less academic both in the style of his work and his general intellectual outlook could hardly be imagined. It remains to be seen what effect the inclusion of such an independent spirit among the luminaries at Burlington House is destined to have. One visualizes his canvases included in that end room which acts as a sort of chamber of horrors to the spring shows. Those who have the courage can enter; those who lack the nerve find it perfectly simple to skip it. It contains the Augustus Johns, the Proctors and a number of other works by the image-breakers that from time to time invade the ranks. But one can scarcely visualize Sickert joining any association without impressing something of his own individuality upon it. The other artist who shares with him the new title of Associate is Terrick Williams, whose work forms an interesting feature in many an exhibition over here. He is fond of early morning and late evening studies and has a considerable skill in depicting riverside and waterside scenes with houses wrapped in mists that rise over the water. It is sensitive, pleasing work, with a decided hint of the sentimental in it.

Ever since there was printed in the press the portrait of the bust of Queen Nefretti, who was Tut-ankh-Amen's mother-in-law, there has been a continuous flow of visitors to the Egyptian room at the British Museum to gaze upon her loveliness. There is about this lady nothing of the angularity which we associate with Egyptian sculpture; on the contrary, the contours are beautifully rounded, the modeling is delicate and the expression has a remarkable subtlety. Not only does it suggest a woman who would have been considered beautiful at any period of the world's history, but it speaks eloquently of race, of breeding and of refinement. In fact, the keeper of the Egyptian antiquities feels no hesitation in describing it as the finest specimen of Egyptian portraiture that has ever passed through his hands. She wears a peculiar tall headdress that fits down low on her finely modeled forehead, and that is believed to have been specially designed for her by her spouse, Akhnaton. There is nothing distinctively conventional about the work, and in addition to having been wrought in a highly realistic manner, the fact that it is colored and of life size makes it all the more striking.

Apropos of the British Museum, the things that people come there to study and inquire into sometimes passes all understanding. It is said that the American visitor is apt to supply the greatest number of shocks in this respect. Not long ago it was on a quest of unearthing medieval prescriptions for raising the devil by means of black magic that an overseas visitor frequented the Museum and interviewed the officials, but more often it is on a mission no more questionable than that of establishing a good, distinguished pedigree. I am told that even on that mission inquirers are able to put the staff through a deal of examination.

So successful were the exhibitions of water colors of the British school held by Messrs. Arthur Tooth and Sons at

their galleries at 155 New Bond St., W., that they have decided to make this an annual affair, and are accordingly now holding another show in which figure such well-known names as De Wint, Cozens, Copley Fielding and David Cox. But there are also a number of lesser known artists whose work is as interesting as that of the bigger stars; for instance, W. Havell, whose landscapes are of a rare quality, though, owing to the unfortunate shipwreck which sunk a large portion of his drawings, the public at large is less familiar with them than it would otherwise be. J. J. Dodd is another water colorist of note who is little known to the man-in-the-street; an artist of great sensibility and delicacy, he worked for years in a government office, where he had access to a quantity of documents which gave him an insight into the London of bygone years. Hence it is that his drawings have a peculiar architectural value, and especially is this true in the case of the work included in this show—namely, that of "London Bridge as It Was in 1750," in which the scene is reconstructed with great accuracy according to the original plans. But it differs from the ordinary architectural study in that it possesses in addition remarkable atmosphere and individuality. An early Fred Walker, named "The Rescue," commemorates an actual incident in which two girls were saved from a slaver's boat and brought aboard a British cruiser, the accounts of which so stirred the artist's imagination that he felt impelled to draw the occurrence as he visualized it. A drawing of "Southampton Water" by Muirhead Bone looks curiously modern among this assemblage, perhaps because a note of humor is struck in it, to which the ordinary XIXth century artist was not prone. In comparison with the older work, it wears a pleasing air of actuality. I hear that his is work which is much in favor with Madame Galli-Curci, who has many examples of it in her home in the Catskills, where she also hangs specimens of the etchings of D. Y. Cameron and James McBey.

At the Whitechapel Art Gallery there is now on view a collection of travel posters issued by various railway and shipping companies and collected in schools as an aid to imparting a type of knowledge which is usually disseminated in an entirely unattractive and unimaginative manner. These posters show the different methods on which the artists of divers countries approach their poster work. The Polish designers, for instance, come to it in a more romantic spirit than the practical Englishman. The Dutch artist makes decoration his first aim, while the Swiss designer concentrates on scenic effects to the exclusion of all others. An exhibition of this sort, though not primarily organized for the purpose of giving instruction in poster work, is nevertheless of the highest value in this respect.

## DAYTON

The Art Alliance of Philadelphia has written the Dayton Art Institute asking for full details regarding the circulating gallery of paintings now operated by the local organization.

A large oil, "Moonlight," has been received at the Institute from Birge Harrison, of Woodstock, N. Y., who values it at \$1,000 and loans it for an indefinite period to Dayton.

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## PARIS

Although it is somewhat early to speak of a Canadian School as actually existing, that great country seems destined, if one may judge by the Canadian artists who have already become known in Paris, to take an honorable place in the world of art. One of the most eminent artists in the Canadian group, James Wilson Morrice, who died last year, may be reckoned as among the best painters of the time. A retrospective show of his work has been undertaken this year by the Salon d'Automne, whose custom it is to honor the memory of its recently deceased members in this way. I felt, on this occasion, regretful that the homage thus offered should have been rendered in such a manner as will hardly redound to the glory of the artist whose memory it is designed to honor, for the fourteen canvases here brought together are hung in the corner of a room in semi-obscure where it is difficult to distinguish anything. Those, therefore, who are not already familiar with Morrice's talent will not have much opportunity of forming an adequate idea of it. The artists who passed over are not dangerous rivals, they will paint no more, and certainly they ought to be given the best place. But it was the fate of this artist always to be hung more or less au hasard in the Salons. He was too careless of his interests to protest, moreover in the latter years of his life he was hardly ever here.

The few pictures brought together in the Salon d'Automne were borrowed from different Parisian amateurs, and for the most part date back fifteen or twenty years. The dealers do not possess much of his work, and it was impossible to collect a greater number. It is to be hoped that his family and his legatees who have in their possession the great proportion of his pictures will one day take the initiative of presenting them in a retrospective exhibition that will be worthy of this excellent and fine artist. The paintings—rather grey—of Morrice's first style remind one of Whistler; those of his second period—warmer—remind one of Bonnard, whose talent he very much admired. A certain relationship to the latter linked him indirectly to the Impressionist School. Mr. Frank M. Armington (also a Canadian), while retaining his individuality in a very marked fashion, frankly attaches himself to this school. An important exhibition, comprising about eighty of the latest works of this artist, have been brought together and are on view just now at the Galerie Georges Petit. One part of this exhibition is composed of canvases representing views of Paris; the other part of landscapes. These landscapes are for the most part from different spots in the Valley of the Seine, and are typically French. It would seem that this artist

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## OTTAWA

The Royal Canadian Academy opened the forty-sixth exhibition on Nov. 20 in the National Gallery. There are some 300 works on view, representing the majority of schools from the academic to the expressionist, the former being the more numerous. The strong, more virile painting of today lends a youthful tone to the show and enters into friendly competition with the very bold, rather crudely drawn but effective works of our most advanced schools and with the work of the few remaining men who paint in the style of the '80s.

Among the foremost portraits are to be found the works of G. Horne Russell, the president; Alphonse Jongers, Dorothy Vicaji, E. Wylly Grier and Estelle Kerr. The most notable of the landscapes and marines are from the hands of Maurice Cullen, J. W. Beatty, F. S. Coburn, F. McGillivray Knowles, Clarence Gagnon, A. Suzor-Coté, A. Y. Jackson, F. N. Loveroff, Fred Haines, Herbert S. Palmer, Paul Alfred and Andre Lapine. There are twenty-six exhibitors from Ottawa showing portraits, landscapes, marines, still life and sculpture.

Miss E. Eleanor Curry held an exhibition of her water colors at the Ottawa Art Club, Nov. 27 to Dec. 6.

James Wilson & Co.'s Galleries are showing eight portraits by Dorothy Vicaji, the English portrait painter.

Miss F. H. McGillivray, A. R. C. A., is holding an exhibition of her work at her studio on Frank St. —L. C. C.

## MADRID

The exhibitions patronized by the Fine Arts Club are always well attended. The latest comprises twenty-nine landscapes, views of the Guadarrama mountains near Madrid, and of various places in Switzerland by Igual Ruiz. This painter was a pupil of Sorolla, and upon the master's death, he went on a journey to Switzerland. He came back to Spain last spring. Ruiz' success with his exhibition has been amazing. Being a native of Valencia, his first paintings were of the sea. Yet in his seascapes he was only one of many, unemotional, unconvincing. But his change of environment has been his salvation. His pictures of mountains have an uncanny suggestive power. Most of the pictures were immediately sold. The show has been attended by the British ambassador and most of the diplomatic corps, the secretary of state for the fine arts, all the representatives of learned and artistic bodies, society "en masse" and everybody who is anybody in the art world. —E. T.

## NORMAN, OKLA.

From an exhibition of modern graphic art held at the University of Oklahoma there were sales of works by Laurencin, Forain, Dufresne, Vlaminck, Valadon, Davies, Cézanne, Zuloaga and Maillol. Among other artists represented were Augustus John, Matisse, Picasso, Derain, Sickart and Chagall.

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### WASHINGTON

The Van Dyck Galleries are bright and gay with the work of Cameron Burnside, who is now making his home in Washington. The thirty-four oils include picturesque houses and streets in the French towns of Vence, Moret, Cagnes, seen in sunlight and shadow. Mr. Burnside's skill in painting landscapes is marked. He is equally skillful in figure painting. "The Toilet of Venus," a graceful group, was shown at the Corcoran Biennial.

Miss Leslie Jackson, secretary of the Washington Water Color Club, is showing water colors in Amherst, Mass., under the auspices of the American Federation of Arts. Miss Jackson has painted a charming group of scenes in and about Washington—its fountains, churches and streets, and views along the Potomac.

In Jane Bartlett's shop on Connecticut Ave. is an exhibition of the work in jewelry by Frank Gardner Hale, master craftsman in gold, silver and enamel.

Ralph C. Smith, of the Graphic Section of the Smithsonian Institution, has compiled a most valuable little book on the Graphic Arts, illustrated with small halftones. It was sent out with an exhibition to the Cincinnati Art Museum. The Smithsonian graphic section under Mr. Smith and Ruel P. Tolman often presents interesting exhibits and gives aid to students in cases filled with plates, blocks and tools that are explanatory.

A statue of the "George Washington of Argentine," General San Martin, in the city of Buenos Aires, is to be reproduced and presented by the government to the United States. The original was unveiled July 13, 1862. It shows the general on horseback. The sculptor was Gustav H. Eberlein. The location of the new statue in Washington has not yet been decided.

Miss Dick Root and Mrs. Ruth Sutphen have opened a picturesque studio, a former ballroom, in I Street, which they call the "Studio of the Allied Arts." It is hung with tapestries, reliefs and pictures, and is reached through a quaint green lattice gateway.

—Helen Wright.

### BERKELEY

With the closing of the Palace of Fine Arts in San Francisco many valuable art collections have been returned to their owners and for a time lost to the general public. Through the Berkeley branch of the League of American Pen Women, Miss Faith Merriman's collection of Japanese sword guards, which had been on exhibition in the Palace of Fine Arts for the last two years, was again viewed by lovers of Oriental art in Berkeley.

Many celebrated paintings belonging to the University of California were hung in the Palace of Fine Arts. These have been brought to Berkeley and placed in the University library by the committee of art properties. "The Woods of Fontainebleau" by Rousseau has been placed in the foyer of the library. This painting belongs to the Phoebe Apperson Hearst collection. Three paintings by Carl Marr have been hung in the library. The collection here includes works by Peters and Schonleber. Besides the pictures already placed, "The Jew's Wailing Place," by Verestchagin, has been brought here and will soon be hung.

An exhibition of paintings by Frederick Stymetz Lamb is being held in the south parlor of the Northbrae Community Church under the auspices of the Northbrae Woman's Club. Twenty-five canvases, large and small, are done in the restful, poetic style that Lamb executes so well. In the small painting, "Sands of Carmel," there is great charm in the white sands and silver green coloring.

—Nita C. Pratt.

### DES MOINES

Sixty-seven paintings by members of the Iowa Art Guild, composed of graduates of the University of Iowa and the Cummings School of Art, are shown at the City Library. The exhibitors include Velma Wallace, Edna Rounds, Harriet Macey, Alice McKee, Esther Holmquist, C. A. Cummings and Edith Bell, of this city; Helen Grotewohl, of Hartley; Edna Patzig and Catherine Mac Macartney, of Iowa City.

### ST. LOUIS

The twelfth annual open competitive exhibition at the Artists' Guild, always the foremost display of exclusively local work on the exhibition calendar, is especially large and significant this year. Oscar Berninghaus' "Autumn Days" is almost unanimously considered the strongest picture in the show. Its companion piece by the same artist, "A Fruit Vendor, Taos," is also strong. J. Charles Berninghaus, following his father in profession but not in manner, exhibits "The Story Teller" a Taos scene of an old Indian telling a tale to an Indian child.

A "Brangwynian" influence is felt in Fred G. Carpenter's "Return of the Hebrews from Babylonian Captivity." Its effect is voluptuous. Kathryn Cherry's still life, "Mums," is to be classed among her most successful works: chrysanthemums before an oval mirror frame. "Adam and Eve," by William Schevill; Takuma Kajiwaras two exceptionally fine figure studies, including "Lucretia," exhibited previously at the Pennsylvania Academy; Emily Phelps' "Cretonne," and works by Emily Summa, Tom P. Barnett and C. K. Gleason ("Portrait of a Sculptress") are among the outstanding exhibits.

Fifty paintings by early American painters are now at the Newhouse Galleries. Among the number are canvases by Moran, Johnson, Church, Cropsey and Durand.

Arthur Mitchell is exhibiting forty paintings and sketches at the Healy Galleries. Their subjects are chiefly St. Louis scenes. Eads Bridge, Kingshighway, Lindell Boulevard, Forest Park, etc., have been used as picturesque material.

Twenty-five paintings by California artists comprise the December special exhibition at the City Art Museum. The display was assembled by Benjamin C. Brown, a former St. Louisan, and is now being circulated by the American Federation of Arts. The twenty-five canvases represent as many artists, foremost among whom are William Ritschel, William Wendt and Benjamin Brown. The subjects are chiefly of the Pacific Coast.

—F. M. B.

### CINCINNATI

A loan exhibition of forty prints and drawings has been arranged at the Museum by the Print and Drawing Circle of Cincinnati. The display covers much of the ground between Dürer and the men of today like Benson and Muirhead Bone, and even includes the child prodigy, Eileen Sopcr. There are two Dürer wood cuts, "The Dream" and his "Melancholia"; several beautiful Rembrandts, a Van Ostade drawing, drawings by Gainsborough, Watteau and William Blake; etchings by Millet and Legros, several Le Père wood engravings, three or four Whistlers and Seymour Hadens, a Zorn and a Duveneck, and many examples of Cameron, Muirhead Bone, Brangwyn, and two Cincinnatians, Paul Ashbrook and Charles Locke.

A display of graphic arts assembled by the United States National Museum in Washington has been hung in the Museum. Its purpose is the presenting in concise form of a general survey of the processes of printing from the rare and expensive etching to the very common pieces of work by a photo-mechanical process.

At the Traxel Galleries, John Rettig is showing scenes of Provincetown. For the benefit of those who do not know the location of this famous painting field, Mr. Rettig has placed on the wall a map which shows how Provincetown is situated.

This year a great many of Mr. Rettig's paintings are made in wash color. While this is not a new medium for this artist, it is his usual practice to paint in oil. "Low Tide" is an oil and sets forth a level stretch of wet sand. On it are stranded boats that tip and turn helplessly. This is a fine impression of the sea and shore. "Summer Day" finds the Hawthorne class painting on the dock. Red sweaters and gay umbrellas make spots of vivid color.

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### MINNEAPOLIS

The purchase of a painting by Pieter de Hooch, as announced by the Minneapolis Institute of Art, represents one of the most important single acquisitions in the history of the institute. Paintings by this Dutch master, who worked in the generation following Rembrandt's, are extremely rare. So difficult is it to find his work on the market that, when found, the pictures command enormous prices. Prices ranging up to \$42,500 and \$43,000 for a single canvas have been paid in recent years.

Little is known about the artist's life. His name is spelled in a variety of ways, Hoogh, Hooche and Hooghe, though pronounced practically the same as though spelled "Hogh" with a long "o." His artistic education is not known for sure. His movements about Holland are not definitely known, although he can be traced from Delft to Amsterdam. A painting with some points of resemblance to the Institute's new picture hangs in the Wallace Collection, London. The figures are the same in dress and somewhat similar in pose. The woman, who is peeling apples instead of sewing, as in the Institute's picture, appears to be the same model. The hands in either picture are painted with care to show the roughened skin caused by hard housework. The lighting and the composition are much the same, though reversed from left to right. The canvas comes to the Institute by way of several well-known collections, notably the Troubetzkoi, the Lefevre, and the Weisbach collection, Berlin.

Final arrangements for the opening of the Colonial room at the Minneapolis Institute of Arts have been completed and the last article of furniture put into place for the formal opening, under the auspices of the Society of Friends of the Institute, who have contributed the furnishings to the new room. Most prominent among the new articles is a cherry highboy, bonnet-top type, perfect in workmanship. It dates from 1740-50 and shows the Chippendale influence in all its purity. A mahogany serpentine front desk with ball and claw feet is more reminiscent of English influence. It was a type popular in the latter part of the XVIIIth century. An upholstered wing chair, with original damask covering, is more typically American. This room brings the period rooms at the Institute to the number of six, illustrating the chief divisions of style in interiors and interior furnishings. They are the Gothic, Early Renaissance, Late Renaissance, Tudor, French XVIIIth century, and Colonial.

### GRAND RAPIDS

Paintings by Wilson Irvine and Gregory Smith, and aquatints by Beatrice Levy, are on exhibition at the Grand Rapids Art Gallery.

The last bulletin of the Art Association, of which Mrs. Clarence S. Dexter is president, says:

"We feel that the contention of our December, January and February bulletins of last season in regard to the relation between prices and sales has been justified. Last month we put on a group of paintings by Grand Rapids women—paintings that would rank well with the outside exhibitions that come to us from artists of much greater reputation. The prices were exceedingly low, the highest in the show being only \$250. Twelve pictures were sold within five days after the opening, five of them in one day. These sales were not made because of personal interest in the artists. They were made because the purchasers not only liked the paintings, but liked the prices. It only goes to prove what we have many times insisted upon, that it is possible to make sales if prices are not prohibitory."

### ROCKFORD, ILL.

Paintings by Wilson Irvine and Gregory Smith were shown at the Belle Keith Art Gallery under the direction of the Art Association.

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### CHICAGO

Nancy Cox McCormack is in Washington modeling a portrait bust of Hugh Wallace, ex-Ambassador to France. This commission followed the completion of her portrait of Henry P. Fletcher, Ambassador to Italy. On the way East Mrs. McCormack stopped at Delaware, Ohio, at the Wesleyan University, to examine the background for a memorial for which she has a commission. Later in the season she will return to Chicago to take up her work in her new studio, 1245 N. Dearborn Ave.

Two paintings by Pauline Palmer are hung at the National Academy exhibition in New York.

The Business Men's Art Club celebrated its fourth anniversary at its new club rooms, 81 W. Van Buren St., Monday evening, Nov. 24. On the first Monday of each month there will be a dinner and criticism of members' work at the Art Institute.

Philip Matzinger, formerly of Chicago, is in California. He recently held an exhibition at the Santa Barbara Art Club.

Thomas Hall, who has exhibited with local artists at the Art Institute and the Swedish Club, has twenty-four paintings on view at the Nordic Club on Cottage Grove Ave. Mr. Hall is a realist.

Landscapes by W. L. Lathrop are shown at the Anderson Galleries.

British illustrators exhibit drawings at the Albert Roullier Galleries. Among those represented are Edmund Dulac, Kay Nielsen, F. Cayley Robinson, George Sheringham, C. Lovat Fraser, Arthur Rackham and E. F. Brickdale. Etchings with color by François Simon, and types by De Francisco are also shown.

Edgar Miller's House-at-the-End-of-the-Street, 19 W. Pearson St., has monthly exhibitions of the works of young artists.

A. Anderson Opstad, who studied in Paris with Maurice Denis, is holding an exhibition of "Gems in Color," the collective title of scenes painted in the Park of Versailles and on the coast of Brittany at his studio, 737 N. Michigan Boulevard.

Edward K. Williams, a member of the New York Water Color Club, shows twenty landscapes at Thurber's.

Walter Carnelli's portraits done in water color are being shown at the Thurber Galleries.

Under the title "The Kalem Painters," the amateur painters of the town of Western Springs, a suburb of Chicago, have organized a sketch class for the open season and painting indoors in the winter. The second annual show is now hung in the Men's Clubhouse. This year arts and crafts are exhibited in connection with the paintings. The Kalem Painters are organizing an Art Guild for the towns of Riverside, La Grange, Hinsdale, Downer's Grove and other villages.

The fifth annual Norwegian-American art exhibit included 106 paintings and four pieces of sculpture, shown at the Chicago Norwegian Clubhouse. First prize, \$100, donated by the State Bank of Chicago, went to a group of paintings, landscapes and other subjects, by Christian M. S. Midjo, of Cornell University; second prize, from the Norwegian-American Line, went to Sverre Sieverts; third prize, to figure paintings by Olive Boe; fourth prize, to Sigurd Skou, and fifth, to Karl Ouren, a landscapist, who also was voted the popular prize. Among the exhibitors were Lars Kaukaness, of Winnipeg, who sent landscapes painted in the Canadian Rockies; Matt Wolden, Enoch Vognild, Sverre Slythe of Vancouver, B. C.; Leonard A. Simonson, Carl Oideren, Sigvard M. Mohn, Einer M. Dahl, Herman Berg, Charles U. Bagge, Emilie Beutlich, Emil Bjorn, Carl F. Bryhn, J. H. Carlsen, Peder Ekren, Oscar B. Erickson, E. O. Fletre, Olav Iversen, Arthur Monrad Johnson, Kaare Vedeler Jurgens, Arnold N. Klagstad, Helen M. Knudson, John R. Larsen, Fred T. Larsen, Oscar M. Lumby, Leif Lund-Neisen, Oscar Olsen, Jr., P. Thompson, Edna Vognild, Arild Weborg, John S. Wittrup, and Sigvald Asbjornsen, sculptor. —Lena M. McCauley.

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The Pennsylvania Museum, Memorial Hall, Fairmount Park, shows furniture of "the plain people of Colonial times," much of it selected from the Williams collection. In the print room there is an exhibition of American illustrators including the works of Parrish, W. L. Taylor, Cole, and Pyle. For the first time in its history, the Museum has a docent. Miss Melinda Miller, a graduate of Columbia University, recently returned from three years in Burma and the Orient, will meet visitors Thursday and Saturday afternoons. The Museum has made a new purchase to add to the Oriental collection: a full-length portrait on silk of a noble of the Ming dynasty.

All sales records here were broken by the group of Philadelphia women painters just terminated at the Art Club, when forty-five out of seventy-nine paintings were sold. Mrs. Morris Hall Pancoast, wife of the artist, was in charge.

In the Grasberger Gallery there is an oil painting of the "Philadelphia Water Works, 1820," by Thomas Doughty. It shows in the background the eminence where the new Art Museum is now nearing completion.

The Sketch Club shows drawings and water colors by Parke Dougherty and George Fox.

Posters by Edward Penfield are exhibited in the gallery of the Philadelphia School of Design for Women.

An exhibition of paintings by Albert Rosenthal is now at La France Art Institute.

R. C. Gould, of the School of Industrial Art, won recent first mention in the Beaux Arts contest.

On Dec. 4 an exhibit of portraits and illustrations by Jessie Willcox Smith was opened at the Art Alliance with a private view and reception. The preceding exhibition of oils by Carl Lawless and water colors by George Walter Dawson was quite successful. Several works were sold. This seems to be a better selling year than Philadelphia has heretofore experienced in the art world.

Louise Wood Wright, of London, opened her display of water colors at the Seven Arts Studio, 124 South 18th St., Dec. 1.

At the Fellowship Gallery, 1834 Arch St., the Fellowship of the Pennsylvania Academy of Fine Arts is exhibiting sketches and drawings made in Europe by the Cresson scholars. The exhibit continues until Dec. 20.

The Plastic Club was invited by Samuel S. Fleisher to visit the Art Sanctuary of the Graphic Sketch Club Dec. 6, and for the 24th by Mabel Woodrow to see the 1924 Paris Salon pictures in the Wanamaker Galleries. Ada C. Williamson has been announced as instructor of the new etching class.

—Edward Longstreth.

**BALTIMORE**

At the Baltimore Museum of Art is an exhibition of American paintings from the Phillips Memorial Gallery in Washington. Thirty artists are represented, each by a single canvas, among which are "The Willow Pool" by Childe Hassam, "Fantasy" by Maurice Prendergast, "A Dominican" by George B. Luks, "Old Clown Making Up" by John Sloan, "Moonlight—Harlem River" by Ernest Lawson, and "Storm Voices" by Paul Dougherty.

Ruth A. Anderson shows twenty canvases in oil at the Friends of Art room, chiefly flower pieces, marines and figures.

At the Arts and Crafts Center there is a joint exhibition of twenty oil paintings by Lilian Giffen, chiefly landscapes and marines, and twelve oil paintings by Mrs. Townsend Scott, chiefly portraits.

**ANDOVER, MASS.**

Contemporary American paintings loaned by the Painters and Sculptors' Gallery Association, New York, will be on view in the John-Esther Gallery, Abbot Academy, Andover, Mass., on Wednesday and Saturday afternoons until Dec. 13. The twenty-three exhibiting painters include Jonas Lie, Gardner Symons, Cullen Yates, Albert Groll, Walter Ufer, H. Dudley Murphy, Beatrice Whitney Van Ness, Frederick J. Waugh and Paul Dougherty.

**ROCHESTER**

The annual show of small sketches by local artists is on view at the Women's City Club. On the walls of the assembly room are hung the paintings of Vera Achen, Thomas Mitchell, Edward Seibert, Julia B. French, C. R. Theuerkauff, Lillian O. Titus, Carl Peters, George Tibbitts, Murna Dunkle and others. Upstairs is a group of some eight more sketches, including the work of Battiste Madalena and Harwood Dyer.

**SOUTH BEND, IND.**

Landscapes by Alexis Jean Fournier were on exhibition in the rooms of the Progress Club. The pictures will later be shown in Chicago, Minneapolis and St. Louis.

**THANNHAUSER  
GALLERIES****LUCERNE****MUNICH****NEW HAVEN**

The New Haven Paint and Clay Club opened its seventh exhibition of little pictures on Nov. 29 at the Free Public Library.

The money prize awarded by the club for the best landscape went to Harry Leith-Ross for "Tending Cattle, Winter," a snow scene of reserved color and broad, free execution. It is a very strong and suggestive bit of art. The prize for the best figure composition was awarded to "Baiting Hooks," a fishing-schooner deck scene, by Lesley Jackson. The jury of award consisted of John I. H. Downes, Yarnell Abbott and Charles D. Hubbard.

Two outstanding landscapes at this exhibition are "Winter Mists" and "September Afternoon," by Wallace W. Fahnstock. There is something almost unearthly in the infinity of space and the caressing quality of light suggested by the mountain pictures of this artist. Alta West Salisbury is represented by two French scenes in one of which figures in the foreground give a note of color. Yarnall Abbott has sent three canvases of Rockport, very decorative things, in his usual low key and rich, exotic color. Sidney Chase shows a very mellow landscape entitled "Vermont"—a good name, for its especial interest is in the happy handling of a large area of greens. And

that, we all know, is not an easy thing. Charles D. Hubbard scores again with a group of his lively compositions, somewhat less colorful than usual, but very strong and convincing. "Among the Mountains" is the most delightful canvas of the group. "Near the Highway" and "Old Maples," by Emma Burgess, are interesting examples of how far one can go with just sweetness of color and value and a real love for one's subject. F. M. Lamb sends two landscapes.

The water-color lists are enlivened by the work of Deane Keller and Minna Walker Smith. Keller shows unusual promise for a young man hardly out of his teens. A water-color portrait by Charles Aiken is a very telling piece of work. "The Harkness Tower," an etching by Theodore Diedrickson, is a really impressive rendering of Yale's beautiful landmark. John I. H. Downes exhibits three sketches of Laguna Beach, Cal., where he worked during the past summer.

Other exhibitors, deserving longer mention if space permitted, include Gertrude Fiske, Henry Davenport, who has some snappy little pastels of Brittany; Herman Sodersten, G. A. Thompson, George Thomson, Fred Sexton, Harriet Richards, Whitney Hubbard, Houghton C. Smith, Sara Hess, Margaret Law and John H. Niemeyer. The exhibition will be open until Dec. 14.

**NEW YORK EXHIBITION CALENDAR**

Anderson Galleries, Park Ave. and 59th St.—Exhibition in all mediums by the salons of America of works at less than \$100, to Dec. 20.

Ainslie Galleries, 677 Fifth Ave.—Exhibitions by John Newton Howitt and Julius Delbos, to Dec. 15.

American Numismatic Society, 156th St. and Broadway.—Exhibition of the work of European medallists since 1910, to Jan. 11.

Arlington Galleries, 274 Madison Ave.—American and foreign paintings.

Art Center, 65-67 East 56th St.—Annual craft exhibition of the Art Alliance, to Dec. 13; paintings by Richard L. Marwede, to Dec. 13; sculpture by Moselio, monotypes by Marian Gray Traver, Inwood pottery and Georg Jensen silver, to Dec. 30; handwork of French war widows, Dec. 8-20; embroideries and jewelry from the Orient shown by the Karma Studios, Dec. 8-20.

Art Patrons of America, 705 Fifth Ave.—Loan exhibition of modern portraits, to Dec. 13.

Babcock Galleries, 19 East 49th St.—Paintings by George H. Macrum, to Dec. 13.

George Grey Barnard's Cloisters, 190th St. and Ft. Washington Ave.—Open with new additions. Closed Mondays.

Brooklyn Museum, Eastern Parkway, Brooklyn.—Sculpture by Ivan Mestrovic, to Jan. 4; loan exhibition of paintings, books and prints from Brooklyn collectors to commemorate the 100th anniversary of the museum; annual exhibition of the Brooklyn Society of Etchers, beginning Dec. 9.

Brunner Galleries, 27 East 57th St.—Paintings by Seurat.

Butler Galleries, 116 East 57th St.—Mezzotints by S. Arlent Edwards, Sidney Wilson and others, through December.

Columbia University, Earl and Avery Halls.—Exhibition of Chinese art, to Dec. 13.

Daniel Gallery, 600 Madison Ave.—A group of water colors by American artists, beginning Dec. 9.

Dudensing Galleries, 45 West 44th St.—Paintings by Charles Bischoff.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Albert André and Maxime Maufra.

Ehrich Galleries, 707 Fifth Ave.—Paintings by old masters.

Mrs. Ehrich's Gallery, 707 Fifth Ave.—Work of the N. Y. Society of Craftsmen, to Dec. 31.

Fakir Club, 11 E. 44th St.—Annual show of small paintings, drawings and etchings, to Dec. 15.

Fearon Galleries, 25 West 54th St.—The Josef Stransky collection of paintings.

Ferargil Galleries, 37 E. 57th St.—Portraits by Margaret Fitzhugh Browne, to Dec. 13.

Grand Central Galleries, 6th floor, Grand Central terminal.—Paintings and sculpture by American artists.

Holt Gallery, 630 Lexington Ave.—Etchings, small paintings and monotypes by American artists, Dec. 10 to Jan. 1.

Kennedy Galleries, 693 Fifth Ave.—Exhibition of English sporting prints.

Kingore Galleries, 668 Fifth Ave.—Portraits by modern American and European artists, beginning Dec. 9.

Knoedler Galleries, 14 E. 57th St.—French and English 18th century prints in color, to Dec. 13.

Kraushaar Galleries, 680 Fifth Ave.—American and European paintings.

John Levy Galleries, 559 Fifth Ave.—American and foreign paintings.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 East 57th St.—Recent paintings by Frederick C. Frieseke, to Dec. 8; paintings and other art objects by Louis Comfort Tiffany, Dec. 9-29.

Metropolitan Museum, Central Park at 82nd St.—Photographs of early American architecture; recent accessions in prints; Chinese paintings; new American wing; drawings given and lent by Albert Gallatin, through December.

Michl Galleries, 108 West 57th St.—Recent paintings of Spain by Maurice Fromkes, to Dec. 27.

Montross Galleries, 550 Fifth Ave.—Exhibition of ancient Chinese bronzes, pottery and paintings from the collection of C. T. Loo, to Dec. 20.

National Academy of Design, 215 West 57th St.—Winter exhibition, to Dec. 7.

N. Y. Public Library, 42nd St. and Fifth Ave.—Books and pictures relating to the work of European medallists, to February; prints by Americans of European scenes, to March 31.

Parish-Watson & Co., 44 East 57th St.—Indo-Persian miniatures of the XVIth and XVIIth century.

The Pen and Brush, 16 East 10th St.—Paintings and sculpture by members, to Dec. 15.

Ralston Galleries, 4 East 46th St.—Early English portraits and Barbizon painters.

Rehn Galleries, 693 Fifth Ave.—Christmas exhibition of drawings and water colors, beginning Dec. 8.

Reinhardt Galleries, Heckscher Bldg., 57th St. and Fifth Ave.—Portraits by August Franzen, to Dec. 13.

Roeckh Museum, 310 Riverside Drive.—The new Helena Roeckh wing.

Salmagundi Club, 47 Fifth Ave.—Thumb-box sketches, to Dec. 22.

Schwartz Galleries, 517 Madison Ave.—Exhibition of marine paintings, through December.

Scott & Fowles Galleries, 667 Fifth Ave.—XVIII century English paintings and modern drawings and bronzes.

Waldorf-Astoria Hotel, suite 120.—Paintings, sculpture and etchings by members of the Munich Art Associations, to Dec. 24.

Whitney Studio Club, 10 West 8th St.—Paintings by Molly Luce and David Morrison, to Dec. 8.

Wildenstein Galleries, 647 Fifth Ave.—Portraits and decorative canvases by Frederico Beltran-Masses, beginning Nov. 28.

Wiener Werkstatte of America, 581 Fifth Ave.—Drawings by Mela Koehler, to Dec. 24.

Catherine Lorillard Wolfe Art Club, Grace House, 802 Broadway.—Paintings by Mary A. Kirkup, Dec. 10 to Jan. 5.

Howard Young Galleries, 634 Fifth Ave.—Marines by Gordon Grant, to Dec. 13.

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